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MUSIC CLUB PROGRAMS FROM ALL NATIONS

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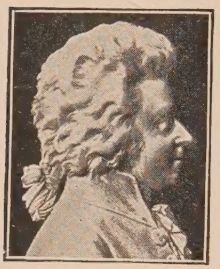
CLASSIC GERMAN COMPOSERS



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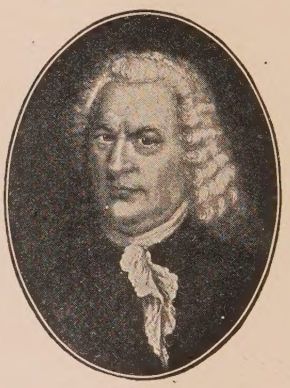

BACH

BEETHOVEN

HANDEL

HAYDN

MUSIC CLUB PROGRAMS

FROM

ALL NATIONS

GIVING AN HISTORIC OUTLINE OF EACH NATIONAL SCHOOL OF MUSIC, WITH QUESTIONS FOR STUDY, AND A SERIES OF PROGRAMS FOR THE USE OF CLUBS AND OTHER ORGANIZATIONS

BY

ARTHUR ELSON

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MUSIC CLUB PROGRAMS FROM ALL NATIONS.

I. CLASSICAL GERMANY.

In the dark ages music flourished but little in Germany; yet in the time of Charlemagne the art received royal patronage, and the Christian chants must have been heard among the savage races that he baptized by the might of his sword. At a later time, we find the monk, Franco of Cologne, inventing measured notation, possibly in Germany; but the first popular impetus given to music came from the Minnesingers.

These minstrel knights, like the troubadours of France, were of gentle birth, and cherished the art of song as one of their greatest accomplishments. While they indulged in less fantastic exuberance and extravagant display than their French brothers, their deeper sincerity had its influence on the poetry of the time. Wolfram von Eschenbach's *Parzival* and the lyrics of Walther von der Vogelweide date from this period, which finds a modern echo in Wagner's *Tannhäuser*. Another notable figure was Henry of Meissen, whose songs in praise of womanhood won him the title of "Frauenlob" and the homage of the fair sex. At his funeral the women cast a flower each into his grave, and made it overflow with their fragrant tribute.

The close of the Middle Ages found German music kept alive chiefly by the Mastersingers. These guilds of prosaic but worthy burghers reduced the art to a formal basis that could not atone for a lack of real inspiration, but at rare intervals a genius appeared

among them. Such a leader was Hans Sachs, whose many *Fastnachtspiele* show a humor that is telling, if somewhat broad. Unlike the old hero of Wagner's opera, Sachs succeeded in making a second marriage late in life, and his young bride was extremely proud of his fame.

The contrapuntal schools exerted their influence in Germany, but left fewer famous names to be recorded in that country than in Italy or the Netherlands. Yet in the latter part of the fifteenth century we find such men as Adam of Fulda, Stephan Mahu, Henry Finck, and above all, Henry Isaac.

The time of the Reformation brought about the development of Protestant church music. Luther and his friend Franck were largely responsible for this, and their musical taste led the way to something more melodic than the involved vagaries of the early contrapuntists. Another pioneer in the same field was Johann Walther, a singing master at the Saxon court. Ludwig Senfl, a Swiss by birth, was known through settings of the odes of Horace, as well as chorals that are reckoned the best of their time. In those days the tenor part held the melody, the word coming from the Latin verb *teneo* (hold). The first to take the important step of placing the tune in the highest part was Lucas Osiander, who strove to unite contrapuntal and melodic effects. Calvisius, Praetorius, Scheidemann, Hassler, and others followed his lead, while Johannes Eccard became the most prominent figure in this field. Michael Praetorius followed the Italian movement toward recitative and solo work, while Samuel Scheidt and Johann Pachelbel became renowned as organ composers.

The rise of opera in Italy, beginning in 1600, found no counterpart in Germany until 1678. In that year Hamburg attained the glory of founding the school of German opera, and began its season with *Adam and Eve*, by Johann Theile. Chaos, the four elements, Lucifer cast from heaven, the creation of Adam and Eve, the temptation, and the casting out from Eden gave ample opportunity for gorgeous scenic and mechanical effects.

Germany found her first great opera composer in Reinhard Keiser, who soon became the leader of the Hamburg school. Not a deep musician, he charmed his audiences by his melodic grace and fertility of invention, and wrote no less than one hundred and twenty works for the stage. His pieces supplanted the Italian operas in Germany, and even penetrated as far as Paris. Other native composers entered the field, — Mattheson, Telemann, Strungk, Kusser,— but Keiser held his own for many years. One day, however, he was forced to flee from his creditors, and a young man named Handel took his place as leader at the harpsichord. Keiser returned, but found himself unable to obscure the glory of the younger and greater genius.

Bach and Handel were born in the same year,— 1685. These two masters are sometimes spoken of as the Siamese twins of music, but in many respects they show a contrast rather than a resemblance. Both left great religious works to the world, and raised German sacred music to the highest plane. But Bach represents the culmination of the older style of counterpoint, while Handel foreshadowed the newer school of dramatic and harmonic expression. It is also a mistake to give these composers equal rank, for Handel's fame rests chiefly upon his *Messiah*, while Bach's renown is secured by many other forms of composition besides oratorio.

John Sebastian Bach (1685–1750) came of a long line of distinguished musicians, dating from Veit Bach, who was born in the middle of the sixteenth century. Undoubtedly heredity played its part in the great composer's genius, but probably a musical environment was of still more importance. Left an orphan in early childhood, Bach received musical instruction from an elder brother, the organist, John Christopher Bach. A fine soprano voice soon brought him a choir position, and when his voice changed he became violinist in the ducal orchestra at Weimar. In 1703 he gained a more important post as organist at Arnstadt. It was his wonderful improvisations on the organ that first brought

Bach to the notice of the musical world, for on this instrument he displayed fully his marvelous faculty of weaving and interweaving simple melodic figures into the most exquisite musical tracery. He became by all odds the greatest master of counterpoint that the world has ever seen.

Almost all his life was passed as organist. In 1714 he became director of the court concerts in Weimar, but with so small a salary that he was soon forced to seek a better post. When we consider that he had no less than twenty children, — six by his first wife and fourteen by his second, — it is not surprising that poverty sometimes pressed him hard. Often he was forced to see lesser musicians chosen before him, as at Hamburg or Halle; yet his long career in the Thomas-Schule at Leipsic brought him honors, if not riches, among them being the homage of Frederick the Great. That monarch gave Bach a hearty reception in his palace, and sent him a sum of money; but the money was embezzled on the way, and the fatigue of the event may have laid the foundation of Bach's last illness. After his death, his widow and others of his family suffered the direst poverty.

Bach has given the world a sublime work in his *Passion Music* according to *St. Matthew*. His other oratorios are scarcely less notable. He has left the most perfect organ compositions that the world possesses to-day. His wonderful collection of fugues, *The Well-tempered Clavichord*, remains a monument of tonal greatness, besides having rendered free modulation possible by dividing the scale into twelve equal semitones.

In the older days, counterpoint, or the art of melodic part-writing, brought about a dry and pedantic style. This was gradually altered, until in the time of Palestrina and Lasso we find those masters using all the devices of their predecessors, but adding a degree of feeling and emotion that made their music higher in quality. Nearly two centuries later, Bach, on a greater scale, achieved the same happy blending of intellect and emotion. His counterpoint, intricate as it may be, is far more than an arid puzzle,

to be merely solved by following the parts; it is the quintessence of musical architecture, as delicate in its beauty as the richly traced ornaments on some of the old cathedrals that have resounded so often to his music. And back of it all is emotional power,— more subdued in its expression than that of the modern colorists, but no less deep and sincere.

George Frideric Handel, or Händel (1685–1759), was born and brought up in Halle. Applying himself secretly to spinet playing, he soon became proficient on that instrument, so that when the chance came he was able to step instantly from his post of second violinist in the Hamburg orchestra into Keiser's place as director at the harpsichord. It was not long before Handel became permanent director, and chief of the German operatic composers. He was a somewhat irascible leader, for he refused to allow Mattheson to conduct a part of his own work, and thus caused a duel that would have been fatal but for a fortunate button on Handel's coat.

After an Italian trip, which included a harpsichord contest with Domenico Scarlatti, Handel entered the service of George, Elector of Hanover. Visiting England on a furlough, he met with such success that he decided to stay there. Great was the composer's dismay when George was called to the English throne; but an ingenious friend brought about a reconciliation. At a royal fête on the Thames, the king's barge was approached by another boat, from which issued strains of the most entrancing beauty. When the king inquired, he learned that it was the work of his former composer, and the so-called *Water-Music* brought Handel into favor again.

Handel's operas belong to a school now obsolete, but their success in their day was tremendous. *Almira* in Hamburg, *Rodrigo* and *Agrippina* in Italy, were names to conjure with. *Rinaldo* his first London work, was written hastily in a fortnight, yet it surpassed everything that had gone before. In London Handel brought forth piece after piece, during thirty years; managing

theatres, disputing with prima donnas, braving the dandies by composing in his own way, triumphing over his rival Buononcini, making fortunes and losing them, until at last he retired from the stage, only to begin a new career in oratorio and gain undying fame with the *Messiah*.

Handel's music still wins favor by its dramatic qualities, its direct and forceful utterance. He worked with the utmost speed, and when his genius did not supply inspiration he would remodel his own early themes, or steal boldly from others. Yet it must be confessed that he improved what he plagiarized; and once, when reproached with taking a melody from another composer, he replied, "That pig doesn't know what to do with such a tune." In orchestral work Handel was certainly original, and many effects of tone color often credited to more modern writers are to be found in his works.

Though born near the Bohemian frontier, and passing his later years in Paris, **Christoph Willibald von Gluck** (1714–1787) may be classed with the Germans. After study at Prague, Milan, and London, he wrote an opera that made Handel remark, "He knows no more of counterpoint than my cook." Later operas by Gluck were conventional in style, and it was not until he met the poet Calzabigi, at Vienna, that he began to work toward something higher.

The opera of Handel and the Italian composers had become wholly arbitrary. The number of characters was prescribed, each demanded his share of display in every act, and the airs they sang were duly classified into set vocal forms — *aria cantabile*, *aria parlante*, *aria di bravura*, and so on. All this led to a well-contrasted vocal concert, and prevented any real unity.

Gluck's later operas, though all but extinct now, formed a school of dramatic force and real expressive power that have made them landmarks in musical history. From the inception of *Orpheus* to the final triumph of *Iphigenia in Tauris* over Piccinni's rival work on the same subject, they represent living reality as opposed to dead conventions. *Paris and Helen*, *Armida*, *Alceste*, and *Iphi-*

genia in Aulis, with the two already named, brought opera back to the path on which Peri had started it, and to which Wagner recalled it in later days.

The chief instrumental form of classical times was the sonata. In its earliest form, the sonata was merely a display piece, or "sounding piece," according to the meaning of the word. It has been customary to speak of Corelli as the father of the sonata, but his works seem rather a set of experiments in different shapes than one definite form. Purcell, in England, seemed really ahead of his time, for his twelve violin sonatas show a balance and symmetry that were far beyond Corelli.

The development of the suite from the old dances gave added impetus to the progress of the new form. The suite finally became a somewhat regular succession of Prelude, Allemande, Courante, Sarabande, Gavotte or Minuet, and Gigue, — a fairly close approximation, in contrast of style, to the movements of the sonata or symphony.

The sonatas of Domenico Scarlatti represent a distinct advance, especially in the first movement. Kuhnau is credited with establishing the three-movement form. Paradisi, Galuppi, Wagenseil, and others wrote sonatas, but the man who did most for the early sonata was Carl Philipp Emanuel Bach, a son of the great Bach. His sonatas, though lacking development, show a contrast of themes and a brilliancy of modulation that have caused him to be called the "father of modern pianoforte playing."

Joseph Haydn (1732–1809), often called "The father of instrumental form," was the real founder of the sonata as we know it to-day. Son of poor people, he received some training from a cousin, and joined the choir of St. Stephen's, in Vienna. But his voice broke, and the empress said that "Young Haydn sang like a crow," so he was cast on his own resources. A few pupils, an unexpected loan, and a position as servant to Porpora tided over some very evil times, until at last relief came with an engagement from Count Morzin. As leader of the count's orchestra, Haydn

could at last compose to his heart's content, and in 1759, after many string quartets, came his first symphony.

Two years later Haydn became second Kapellmeister (and afterwards director) under Prince Esterhazy. The contract, still in existence, shows that a musician was then little better than an upper servant. Haydn was ordered to be strictly temperate, and to abstain from coarseness in eating, dress, or manners, and he was addressed in the contemptuous third person, as "Er." Still, his salary was good, and he increased it by the sale of his works, then growing famous. Later in life, when the orchestra was disbanded by the successor of Prince Nicholas, Haydn gained honor and wealth in a trip to England, where the manager, Salomon, ordered six symphonies from him. Six more, on a later trip, completed the "Salomon" symphonies (or "English" symphonies) which were among the composer's greatest works. The pinnacle of his fame, however, was reached with his oratorio, *The Creation*, and his cantata, *The Seasons*. The exertion of writing the latter probably hastened his death.

The music of Haydn is fully in the modern vein, though at present it often seems tame beside the thunder of more modern composers. His string quartets wear best, for in symphony and oratorio modern writers have gone beyond him. Yet the graphic tone-pictures of *The Creation* must have seemed wonderful a century ago, while his symphonies, which we regard as merely melodic and graceful, must have been revelations of power when they first appeared. His piano sonatas are delightfully fresh, but not so advanced in style as his symphonies; because the old piano, or harpsichord, was a rather primitive instrument.

Wolfgang Amadeus Mozart (1756–1791) was one of the most naturally gifted of composers. With ears of phenomenal delicacy, he could appreciate his sister's playing when he was only three years old. He began to compose at four, appeared in public before ten, and wrote an opera at twelve. Italian trips and studies brought him more triumphs, and on his return he electrified

Munich with his *Finta giardiniera.* But the Archbishop of Salzburg, whom Mozart served, declined to give him a respectable salary, and all through life the composer had to struggle with poverty. The success of *Idomeneo* at Munich brought no relief from his degrading position, and he left the archbishop's service at Vienna. Even in the latter city he won little imperial favor, and his three great operas (*The Marriage of Figaro, Don Giovanni,* and *The Magic Flute*) barely sufficed to keep the wolf from the door. His death, just after composing his great *Requiem* for an unknown stranger, took him from the sordid wretchedness of life into a nameless grave.

Of his stage works, *Die Entführung aus dem Serail* revived the school of purely German opera, which *The Magic Flute* continued. The bright, sparkling freshness of *Figaro* and the serene beauty of *Don Giovanni* still hold the stage. If anything, their music is less modern in effect than some of Haydn's works; but the inimitable grace of Mozart's compositions makes them stand as models of the simpler melodic style in opera.

Mozart wrote forty-nine symphonies, but the last three, composed in 1788, are by far the greatest. The one in E♭ was the first to introduce a clarinet into the symphonic orchestra; that in C is known as the great *Jupiter* symphony; while the third, in G minor, shows a tenderness of feeling that makes it Mozart's daintiest work. Haydn's symphonies are at times broader and more virile, but those of Mozart show a far more exquisite delicacy of emotion. The same qualities show in his sonatas, in less degree. He was the first to use the sonata form in overtures.

If one were to ask, "Who is the greatest of the composers?" many would answer "Beethoven." Yet this would not be entirely true. Bach surpassed him in intellect, Chopin in emotional expression; yet in his works we find both of these qualities, and so well balanced and blended that he remains the foremost exponent of classical music.

Ludwig van Beethoven (1770–1827) was the son of one of the

Elector's musicians at Bonn. His father had heard of Mozart's fame and decided to make Ludwig a boy prodigy also. He gave the boy lessons with the utmost rigor and severity, and with a wretched boon companion named Pfeiffer would often make him sit at the piano till midnight. It was a wonder that Ludwig did not grow to hate music altogether under this treatment.

Beethoven was taught by Neefe, who gave the youth a solid training in Bach. In Vienna he met Mozart, who was amazed at his power of improvisation. Called home by the death of his mother, he bore all the family cares, receiving his drunken father's salary direct from the Elector, until the death of the elder Beethoven, — an event officially reported as "a great loss to the tax on liquors."

It is surprising to find a man of Beethoven's uncouth ways and limited education making so many friends among people of position and refinement. Yet almost from the first this was the case. Count Waldstein, Prince Lobkowitz, Prince Lichnowsky and many other nobles became his faithful adherents. Many women, too, were objects of an ideal affection which was deep and sincere with him, if not always lasting. All the way from Eleonora von Breuning to Amalia Sebald, their influence is evident in his works, and his letters to Giulietta Guicciardi were of the most impassioned character.

In 1792 Beethoven settled in Vienna. He took lessons from Haydn at twenty cents an hour, but that master, at the height of his fame, neglected the young pupil, and called him the "Great Mogul," because of his arrogant independence. Albrechtsberger, too, denounced Beethoven, and warned his other pupils against him as a dangerous radical.

Beethoven's works paid him well, even at first, because of noble patronage; but it was not until his *Heroic Symphony* appeared that his genius was fully manifested With that work he entered upon what is called his second period, — a time of mature originality. After exploiting all the resources of symphony and sonata,

he came to a time when the form itself seemed a restriction on his great thoughts, and in his final period he discarded its strict rules.

His symphonies, not all equal in value, have lost none of their lustre even when compared with the richest modern tone pictures. There is a story that a teacher, on asking a student how many symphonies Beethoven wrote, received the reply of "Three." "What were they?" asked the astonished teacher. "The *Heroic*, the fifth, and the ninth," was the answer. These are, in truth, the best of the nine; but the cheerfulness of the *Pastoral*, and the sunny gaiety of the seventh and eighth are still a perennial pleasure to latter-day audiences.

The sonatas show the division into periods, but even in the earliest of them we feel the forceful touches of a young giant. The *Waldstein* and *Appassionata* are the best representatives of the middle period, while the last and greatest five may well receive the term of "veiled symphonies."

The great piano concertos, the noble violin concerto, and the dramatic overtures give further evidence that Beethoven was an orchestral composer *par excellence*. He thought in orchestral form, just as Schumann thought for the piano, and Schubert for the voice. He brought out the full capacity of each instrument, not even sparing the human voice in his demands.

Where books have been written on Beethoven, a few paragraphs can hardly do more than give a general estimate of his music. Polished with the utmost care, it shows a vigor, a forcible directness of utterance, a profound depth of emotion, and a striving after a lofty ideal of humanity that make it still a revelation to its auditors.

Franz Peter Schubert (1797–1828) illustrated by his whole life the saying that, —

> "The anguish of the singer
> Makes the beauty of the strain."

Poor, bashful, unattractive, near-sighted, he had yet in him the spark of real genius. "Whatever I try to teach him, he seems to

know already," said his teacher, Holzer. This natural gift impaired the strictness of his training, and in later life he made a manful effort to remedy the error by studying counterpoint.

At the Imperial Chapel, in Vienna, he received little food, and his enthusiasm for composition was checked by the fact that he was too poor to buy music paper. Later on, his artistic comrades aided him, but many of his manuscripts were lost, and are still being sought for.

At eighteen he wrote the *Erlking*, producing this great ballad in a single day. *Hark, Hark, the Lark* is another instance of his speed in composition, for he read the poem while waiting for his breakfast in a restaurant, and wrote the music on the back of a bill of fare in twenty minutes. Yet he realized little cash from his amazing gifts. *The Wanderer* alone brought its publisher twenty-seven thousand florins, while the composer had sold it, with seventy others, for only eight hundred.

Schubert's genius is evident in all his songs, in which his lyrical power had free range. His symphonies are the perfection of melodic expression, but they are lacking in the figure development that some critics consider necessary in that form. His piano works show the same emotional utterance as his songs, though the sonatas fail because of their length and lack of form. Yet if his music shows flaws to the critic, its perennial beauty and tender pathos lend it a charm that marks Schubert as the greatest lyrical genius the world has ever seen.

Questions.

1. Who were the Minnesingers, and what was their music like?
2. Describe the Mastersingers, and name the most famous poet composer among them.
3. Name some early composers of Protestant church music.
4. What are the qualities that make Bach's music so great?

5. What is the *Well-tempered Clavichord*, and what effect did it have on modulation?

6. Describe the opera of Handel's time.

7. How do Handel's oratorios differ from those of Bach?

8. What were Gluck's greatest operas, and what operatic forms did he introduce?

9. Describe the suite, and name some of the early sonata composers.

10. What musical form was employed and developed most by Haydn?

11. Name three great operas and two symphonies by Mozart.

12. What opposite qualities are blended in Beethoven's music?

13. Into what three periods are Beethoven's compositons divided? Name some works in each.

14. Prepare a complete list of Beethoven's published works.

15. What are the excellences and the defects of Schubert's music?

NOTE. — Prepare detailed biographies of Bach, Handel, Hadyn, Gluck, Mozart, Beethoven, and Schubert.

GENERAL PROGRAMS

I. EASY

1.	*Piano.*	Sonata facile	Mozart
2.	*Songs.*	(a) Es taget vor dem Walde *	Folk Song
		(b) Das zerbrochene Ringlein †	Folk Song
3.	*Piano.*	Sonata, Op. 49, No. 1	Beethoven
4.	*Songs.*	(a) Lascia ch'io pianga (Sadly I Languish)	Handel
		(b) Austrian National Hymn (Gott erhalte Franz den Kaiser)	Haydn
5.	*Violin.*	First Prelude	Bach-Gounod
6.	*Songs.*	(a) Heidenröslein (Hedgerose)	Schubert
		(b) Ständchen (Serenade)	Schubert
7.	*Piano.*	Entr' Acte, from "Rosamunde"	Schubert

* Arranged by Robert Franz.

† See *Folk Songs of all Nations*, edited by Granville Bantock.

II. Medium

1.	*Piano.*	Fugue, No. 7. Well-tempered Clavichord, Vol. II. . . .	Bach
2.	*Songs.*	(a) Mein gläubiges Herze (O Heart Ever Faithful) . . .	Bach
		(b) Das Veilchen (The Violet)	Mozart
3.	*Piano.*	Sonata in D, from "Ten Celebrated Sonatas"	Haydn
4.	*Songs.*	(a) In questa tomba	Beethoven
		(b) My Mother Bids Me Bind My Hair	Haydn
5.	*Piano.*	Sonata, Op. 2, No. 1	Beethoven
6.	*Songs.*	(a) Die Post (The Post)	Schubert
		(b) Hark, hark the Lark	Schubert
7.	*Piano.*	Moment musical, Op. 94, No. 3	Schubert

III. Difficult

1.	*Piano.*	Fugue, No. 5, Well-tempered Clavichord, Vol. II	Bach
2.	*Songs.*	(a) Why do the Nations? from "The Messiah"	Handel
		(b) O Isis and Osiris, from "The Magic Flute"	Mozart
3.	*Piano.*	Sonata in C Major (Waldstein), Op. 53	Beethoven
4.	*Song.*	Adelaide	Beethoven
5.	*Violin.*	Andante and Variations: Kreutzer Sonata	Beethoven
6.	*Songs.*	(a) Aufenthalt (My Abode)	Schubert
		(b) Erlkönig (The Erlking)	Schubert
7.	*Piano.*	Fantasie, Op. 15	Schubert

JOHANN SEBASTIAN BACH

(1685–1750)

1. *Piano.* Prelude and Fugue, Vol. II, No. 9, Well-tempered Clavichord.
2. *Songs.* (a) Willst du dein Herz mir schenken?
   (b) Cradle Song (Wiegenlied), from the "Christmas Oratorio."
3. *Piano.* (a) Two-part Invention, No. 1.
   (b) Three-part Invention, No. 10.
4. *Songs.* (a) Mein Seelenschatz is Gottes Wort.
   (b) Eilt, ihr Stunden.
5. *Violin.* French Suite No. 5, arranged for violin and piano (Singer).
6. *Songs.* (a) Bist du bei mir.
   (b) Mein gläubiges Herze (O Heart Ever Faithful).
7. *Piano.* Prelude and Fugue, Vol. II, No. 5, Well-tempered Clavichord.

See *Bach's Piano Music*, (2 vols.), edited by Ebenezer Prout.

GEORGE FRIDERIC HANDEL

(1685–1759)

1. *Piano.* Suite No. 1, in A major.
2. *Songs.* (a) Verdi prati, (Verdant Meadows) from "Alcina"
   (b) Ch'io mal vi possa.
3. *Piano.* Fugue No. 2, in G major.
4. *Songs.* (a) Lascia ch'io pianga (Sadly I Languish), from "Rinaldo."
   (b) He shall feed His Flock, from "The Messiah"
5. *Violin.* Largo, from "Xerxes" (arranged).
6. *Songs.* (a) Arm, Arm, Ye Brave, from "Judas Maccabaeus".
   (b) Revenge, Timotheus Cries, from "Alexander's Feast."
7. *Piano.* Suite No. 14, in G major.

See *Songs and Airs* by George Frideric Handel, edited by Ebenezer Prout.

FRANZ JOSEPH HAYDN

(1732–1809.)

1. *Piano.* Sonata in D major (Pohl, No. 22).
2. *Song.* With Verdure Clad, from "The Creation."
3. *Piano.* Andante con variazioni, in F minor.
4. *Song.* She Never Told Her Love.
5. *Violin.* Sonata for Violin, No. 6, in C major.
6. *Song.* My Mother Bids Me Bind My Hair.
7. *Piano, 4 hands.* Symphony in D major, No. 7 (arranged).

See *Twenty Piano Compositions* by Haydn, edited by Xaver Scharwenka.

WOLFGANG AMADEUS MOZART

(1756–1791)

1. *Piano.* Sonata No. 7 (Halberger) in C major.
2. *Song.* Das Veilchen (The Violet).
3. *Piano.* Fantasie, No. 3, with Fugue, in C major.
4. *Songs.* (a) Voi che sapete, from "The Marriage of Figaro."
   (b) Dove sono, from "The Marriage of Figaro."
5. *Violin.* Sonata for Violin, No. 5, in G major.
6. *Songs.* (a) Batti, batti, from "Don Giovanni."
   (b) Vedrai carino, from "Don Giovanni."
7. *Piano, 4 hands.* Symphony in G minor, Op. 45 (arranged).

See *Twenty Piano Compositions* by Mozart, edited by Carl Reinecke.

LUDWIG VAN BEETHOVEN. I. MEDIUM

(1770–1827)

1. *Piano.* Sonatina, No. 1, in E♭ major.
2. *Songs.* (a) An die Hoffnung (To Hope).
   (b) Mailied (May Song).
3. *Piano.* Bagatellen, Nos. 2, 3, 4, and 7, Op. 33.
4. *Song.* Neue Liebe, neues Leben (New Love, new Life).
5. *Violin.* Romance, Op. 40.
6. *Songs.* (a) In questa tomba.
   (b) Der treue Johnie (Faithful Johnnie).
7. *Piano.* Rondo Capriccio, Op. 129.

LUDWIG VAN BEETHOVEN. II. DIFFICULT

(1770–1827)

1. *Piano.* Sonata pathétique, in C minor, Op. 13.
2. *Song.* An die ferne Geliebte, (To the Distant Beloved), No. 1.
3. *Piano.* Sonata appassionata, in F minor, Op. 57.
4. *Song.* Adelaide.
5. *Violin.* Polonaise.
6. *Song.* Komm, Hoffnung, (Come, O Hope), from "Fidelio."
7. *Piano, 4 hands.* Symphony, in A, No. 7 (arranged).

See *Piano Compositions* by Beethoven, edited by Eugen d'Albert.

FRANZ PETER SCHUBERT. I. MEDIUM

(1797–1828)

1. *Piano, 4 hands.* Marche militaire, Op. 51, No. 1.
2. *Songs.* (a) Das Fischermädchen (The Fishermaiden).
   (b) Die Post (The Post).
3. *Piano.* Entr'acte and Ballets, from "Rosamunde" (arranged)
4. *Songs.* (a) Wohin (Whither).
   (b) Die liebe Farbe (The Favorite Color).
5. *Violin.* Sonatine, Op. 137, No. 1.
6. *Songs.* (a) Who is Sylvia?
   (b) Hark, Hark, the Lark.
7. *Piano.* Moments musicals, Op. 94, No. 3 in F minor, and No. 6 in A♭.

FRANZ PETER SCHUBERT. II. DIFFICULT

(1797–1828)

1. *Piano.* Four Polonaises, Op. 75.
2. *Songs.* (a) Das Wirthshaus (The Inn).
   (b) Die Allmacht (The Almighty).
3. *Piano.* Impromptu, Op. 90, No. 1.
4. *Songs.* (a) Ungeduld (Impatience).
   (b) Aufenthalt (My Abode).
5. *Violin.* Selection from "Marches héroïques," Op. 40.
6. *Song.* Der Wanderer (The Wanderer).
7. *Piano, 4 hands.* Symphony in C major (arranged).

See *Fifty Songs* by Schubert, edited by H. T. Finck.
See *Piano Compositions* by Schubert, edited by August Spanuth.

II. ROMANTIC AND MODERN GERMANY.

The so-called romantic school of Germany found its first expression in opera, and its greatest popular triumph, in the works of **Carl Maria von Weber** (1786–1826). The scope of this school was large; it dealt with opera in strong and original fashion, and based much of its force on the employment and treatment of legendary lore familiar to every one. The camps and courts of chivalry, the humble peasant life, the many supernatural traditions of the Fatherland, — all added their lustre to its brightness. In music, too, the appealing beauty of the folk song lent its charm, and went directly to the hearts of its hearers. The success of the school was attained in an instant. "Greater glory there cannot be," said Weber, when *Der Freischütz* aroused all Germany to frenzied enthusiasm; adding then, with his usual modesty, "To God alone the praise."

Destined to be a child prodigy and rival the young Mozart, Weber did not fulfil his father's desire in this direction. The wandering life of theatrical people, to which his father was forced to subject him, threatened to injure his constitution and character, but gave him the facility of expression that told so well in his later works. The comic opera *Abu Hassan* was well received, but *Der Freischütz* (1821), with its popular flavor and legendary interest, was the epoch-making work of his career. *Preciosa* was of slightly earlier date, but *Euryanthe* and *Oberon* belong with the new school, the small success of the former being due to a weak libretto.

The world thinks of Weber as an opera composer, but he was active in nearly all great musical forms. His two symphonies are

ROMANTIC GERMAN COMPOSERS

MARSCHNER

SPOHR

WEBER

MENDELSSOHN

MEYERBEER

FRANZ

BRAHMS

SCHUMANN

RAFF

JENSEN

not important; but the *Concertstück* and the *Jubel* overture remain favorites, as also the well-known *Invitation to the Dance*. There are many pieces for solo or concerted instruments, four piano sonatas, and a number of lesser works. His vocal compositions include two masses, several cantatas, some good part-songs, and many solos remarkable for their fire and brilliancy.

Ludwig Spohr (1784–1859) is regarded by some as the real founder of the romantic school. It is true that some of his operas antedated those of Weber, but they never achieved anything like the same degree of success. *Alruna*, *Faust*, and *Zemira and Azor* all preceded *Der Freischütz*, but failed to awaken any truly national enthusiasm. *Jessonda*, *Der Berggeist*, *The Alchemist*, and *The Crusaders* won later triumphs, but their music was too involved, too chromatic in character, to reach the popular heart as that of Weber did.

Spohr, too, won fame in other fields. *The Last Judgment* and *Calvary* are worthy oratorios, while *The Consecration of Tones*, one of his nine symphonies, was for many years a concert favorite. His noble sentiment and warmth of expression made him seem the peer of Weber and Mendelssohn, at least in former years, and his works would hold their own now but for his deliberate excess of modulation. In speaking of these qualities, Naumann writes, "If, as Salieri says, some composers are like men who jump through the window when the door is open, we may well say of Spohr that he passes the open door at least six times before he decides upon entering."

A composer of later date, now also relegated to a second rank because of his fatal facility, was **Joseph Joachim Raff** (1822–1882). Raff's rare melodic genius was not wholly restrained by artistic discretion, and at times his amazing fertility of invention invests his work with an artificial flavor. His fondness for program music, too, was another quality that prevented him from achieving the very highest artistic success. Yet his *Lenore* and *Im Walde*

symphonies are still heard, and his violin music, from concertos to cavatina, shows the utmost melodic charm.

Next to Weber and Spohr, **Heinrich Marschner** (1795–1861) was the chief operatic figure of the new romantic school. His place is less important than theirs, however, for he was in some degree a follower, an imitator. Of his works, three still survive in Germany — *Hans Heiling*, the most important; *The Vampire*, a weird, supernatural tale; and *Templar and Jewess*, based on Scott's *Ivanhoe*. Schumann's criticism of the last is a good estimate of Marschner: "The music occasionally restless; the instrumentation not entirely lucid; a wealth of admirable and expressive melody. Considerable dramatic talent; occasional echoes of Weber. A gem not entirely free from its rough covering."

With Marschner are often classed Lindpaintner and Reissiger, but neither showed any real inspiration. Both wrote what is called *Kapellmeister-Musik*, and both are nearly forgotten now. In a lighter style, half romantic, half comic, and wholly enjoyable in their vivacious sweetness, are the operas of Kreutzer and Lortzing. The former's best work is the *Nachtlager in Granada*, while the latter's *Czar und Zimmermann* is a tuneful portrait of the adventures of Peter the Great in the Saardam shipyard. With these two should be classed Nicolai, whose *Merry Wives of Windsor* contains much melodious music.

Giacomo Meyerbeer (1791–1864) won his triumphs in France, and wrote in a more cosmopolitan vein. *Robert le Diable*, *Les Huguenots*, *Le Prophète*, and *L'Africaine* form a renowned quartet of grand operas, while *Dinorah*, *L'Etoile du Nord*, and the music of *Struensee* win further laurels. But Meyerbeer was not animated by high ideals and even in his most dramatic moments he wrote to please rather than to educate.

Seldom has any man received such different estimates. His great biographer, Mendel, quotes the old saying that Germany excels in harmony and part writing, Italy in vocal melody, and France in choral work and instrumentation, and then adds that

Meyerbeer sums up all these excellences. *Per contra*, Wagner, at first his admirer, became unsparing in attacks on his blatant vulgarity, and even the gentle Schumann accused him of "going over to the circus" in his effects.

Mendelssohn and Schumann are in different ways exponents of what may be termed the romantic movement in instrumental music. **Felix Mendelssohn-Bartholdy** (1809-1847) shows in all his music the elegance and grace of a nature sensitive to beauty and working out its career in happy surroundings. The note of deep emotion, born of struggle and adversity, is lacking in his works; he could no more be expected to portray this phase of music than an artist could paint a storm at sea without having seen the ocean. His least successful works are those in which he attempts dramatic power, such as the *Ruy Blas* overture. Yet if he could not present strong passions, he showed absolute genius in the lighter and more dainty side of musical expression. Over-admired during his lifetime, especially in England, Wagner's attacks have caused him to be rated too low. The modern radicals are apt to mistake simplicity for weakness, and few of them could equal the exquisite clearness and delicacy of Mendelssohn's instrumental pictures. He has well been called "*Le grand paysagiste.*"

His *Midsummer Night's Dream* overture remains a perennial delight, and a wonderful achievement of youthful genius, for he wrote it when only seventeen. From this epoch dates also his great octet for strings.

In piano music, he has enriched the *répertoire* with the great *Variations sérieuses*, the six preludes and fugues, Op. 35, and the brilliant E minor fugue. With orchestral accompaniment, the Capriccio and the E-flat Rondo are still favorites, while the two concertos hold their own. For the solo instrument, the *Songs without Words* form a set of delightful musical miniatures. For violin the great concerto ranks with the best works in this form, while the two 'cello sonatas are also noteworthy among the chamber works.

In the songs there is an artless sweetness that makes a direct appeal to the heart. In more ambitious choral form, the music to *Antigone* and *Œdipus* are masterworks of their kind, while *St. Paul* and *Elijah* remain the most popular oratorios except Handel's *Messiah*. The orchestral works, however, show the composer at his best. Among the overtures, the finest is the inimitable *Hebrides*, catching the faint, mysterious rhythm of the ocean in truly marvellous fashion. The Scotch Symphony, too, gives further tone-pictures of that solemn Northern land, Ossianic in their majesty.

Robert Schumann (1810–1856) was in many respects the reverse of Mendelssohn. Schumann represents the deeper and more emotional side of the art, an earnest romanticism of thought and intellect. Lacking the exquisite grace that Mendelssohn often shows, he presents a more fundamental and more reflective style in his music. Where Mendelssohn makes us admire and enjoy, Schumann makes us think and feel, often with the utmost intensity of heartfelt sympathy.

Schumann was *par excellence* a composer of piano music. Even his orchestral works seem like glorified piano passages, and in the solo works he is almost always at his best. A noble and notable list they form, the *Papillons*, the *Carnaval*, the *Phantasiestücke*, the *Kreisleriana*, the *Noveletten*, the *Faschingsschwank*, the great *Etudes symphoniques*, and the rest. Each new generation is in turn amazed at their depth of sentiment, their rich imagination, their inexhaustible wealth of musical ideas.

In his songs, too, Schumann has sounded a note of deeper emotion than almost any other vocal composer. Franz has more of delicacy, Schubert shows a more artless pathos, Strauss and the modern writers strive for a more complex utterance of feeling, but the world has yet to see a more perfect emotional expression than that of the cyclus *Frauenliebe und Leben* and the *Dichterliebe*, the former written to celebrate the composer's happy union with Clara Wieck.

Passing over the opera *Genoveva*, the *Faust* cantata, the *Manfred* music, the chamber works, and the piano concerto, we come to the symphonies, and must pause again in admiration of their warm richness of imaginative beauty. They sum up in their happy measures the roseate dreams of humanity in the enthusiasm of youth; they transport us to the Fortunate Isles, where we may while away long afternoons of golden sunshine; and they reflect truly the noble words that Browning has put into the mouth of Abt Vogler, —

> "All we have willed or hoped or dreamed of good shall exist;
> Not its semblance, but itself; no beauty, nor good, nor power,
> Whose voice has gone forth, but each survives for the melodist
> When eternity affirms the conception of an hour."

The chief apostle of strict symphonic form in later days has been **Johannes Brahms** (1833–1897). Schumann's famous description of their meeting, where Brahms played his own works, is well worth citing. "There were sonatas, or rather veiled symphonies," says the critic, "songs whose poetry might be understood without words; piano pieces, both of a passionate nature and of most graceful form; sonatas for violin and piano, each so unlike the others that they seemed to flow from many different springs." Also, in later years, came the great *German Requiem*, the *Ode of Destiny*, the bright *Academic Overture*, and the four noble symphonies.

It is the consummate mastery of form and figure treatment in the sonatas and symphonies that made von Bülow speak of the three great B's in music as Bach, Beethoven, and Brahms. The lesson of the symphonies is one that we need to-day. The examples of Liszt, Wagner, and Strauss have led nearly every composer into the freer style of rhapsodical utterance, but Brahms has shown us that form need not be a fetter, and need not impede the expression of great musical thought any more than in Beethoven's day.

Two men deserve mention in the operatic field. **Hermann Goetz** (1840-1876) died while still a young man, but not before

he had composed *Der Widerspänstigen Zähmung*, a delicious comedy based on Shakespeare's *Taming of the Shrew*. He is also credited with a worthy symphony. **Peter Cornelius** (1824–1874), one of Liszt's renowned disciples at Weimar, won his chief fame with the *Barber of Bagdad*. This Oriental comedy has a rather weak plot, but its music is marked by rare taste and feeling, united with many happy touches of humorous orchestration. It is said that several excellent scenes in the *Meistersinger* were suggested by this work. Two later operas, *Der Cid* and *Gunlöd*, were little more than an echo of Wagner's later style.

Richard Wagner (1813–1883) has long been the world's acknowledged master in opera; and it seems strange now to think of the time when his works were assailed as radical, noisy, and altogether without meaning. But every great musical advance has been received thus. In Benjamin Franklin's autobiography he laments that music is no longer the simple affair of his childhood, but has become complex and abstruse. Beethoven's works were attacked in similar fashion, and it may be that our dread of the later Strauss in our own day will turn to admiration in the next generation.

Wagner's theories, briefly rehearsed, were not absolutely new. The libretto, best written by the composer, should be worthy the music; the music should always reflect the spirit of the words, Wagner's own expression being that "Music is Truth"; the music should not break the work into separate vocal numbers, which he likened to a string of single pearls, but should form a complete whole. Thus far the earlier operas accord with his ideas, — *The Flying Dutchman*, *Tannhäuser*, and *Lohengrin*, at least. But in the later music-dramas, *The Ring*, *Tristan*, and to some extent *Parsifal* and the *Meistersingers*, he adopts definitely the use of *Melos*, or endless melodic recitative, and the device of *Leit-Motiven*, or guiding motives to depict each character or event.

Wagner's reforms in the interest of dramatic truth came at a

MODERN GERMAN COMPOSERS

CORNELIUS

BRUCH

GOLDMARK

RICHARD STRAUSS

WAGNER

BRUCKNER

MAHLER

WEINGARTNER

HUMPERDINCK

WOLF

REGER

HAUSEGGER

time when they were needed to offset the baleful influence of Rossini's meaningless tunes. But the greatness of his works lies in their own innate beauty. His librettos are great dramas in themselves, moving with stately majesty and affording scenes of epic grandeur. His marvelous orchestration opened an entire new world of tone to the ear, a richly woven texture of color undreamed of before his day. His themes, pregnant with impressive meaning, are built up into orchestral passages of unequaled power. His music cannot be described; it must be heard. Elsa's dream, the flowing Rhine, the glories of Walhalla, the wild ride of the Valkyries, the exquisite Magic Fire music, the enchanting Waldweben, the magnificent finale of *The Ring*, are but a few of the many Titanic achievements that have made Wagner one of the immortals in the art of all ages.

Carl Goldmark (1830–) is of Hungarian birth, but has identified himself wholly with Germany. His first decided success was the *Sakuntala* overture, but he achieved his greatest renown with the *Queen of Sheba*, in 1875. This opera, delayed by jealousy, won deserved triumph in nearly all civilized countries, for Goldmark's sumptuous genius was at its best in portraying Oriental subjects. In *Merlin*, too, the music shows the most luscious charm, although the work is handicapped by a confused libretto. *Heimchen am Herd* is in the simpler style introduced by Humperdinck, and sets Dickens' *Cricket on the Hearth* to music of appealing and sympathetic fervor. *Die Kriegsgefangene*, *Götz von Berlichingen*, and *Der Fremdling* are later works.

In the instrumental field, Goldmark shows the same rich profusion of glowing harmonies. The *Rustic Wedding* pictures are less striking than the tonal canvases of the modern radicals, and the E-flat symphony is seldom heard, but the overtures hold their own well,— *Penthesilea*, *Spring*, and the dignified *Prometheus*, as well as the earlier *Sakuntala*.

Engelbert Humperdinck (1854–) is known chiefly by his *Hänsel und Gretel*, which brought him fame at one stroke. This

setting of the old fairy tale of Grimm, altogether delightful in itself, has almost founded a new school of fairy opera. The reasons for its success were twofold: first, its own beauty; second, the fact that it came at a time when Germany had been bombarded with grandiose, but unsuccessful music-dramas, and craved something simpler. Humperdinck's later operas, *Dornröschen*, *Die Königskinder*, *Saint-Cyr*, and *Die sieben Geislein*, show much beauty, but arouse less enthusiasm than their great predecessor; and *Das Wunder von Köln* is not likely to reverse the verdict.

Among the later German opera composers, Wilhelm Kienzl has aroused great interest with *Der Evangelimann*, a true story of crime and forgiveness between brothers. Max Schillings has produced the Viking opera, *Ingwelde*, and the medieval *Pfeifertag*, but neither is more than a weak imitation of Wagner. Cyril Kistler, after many attempts at music-dramas, has drifted into a simpler and more pleasing style. August Bungert has attempted a Hexalogy on Homeric subjects, but without popular success. Siegfried Wagner has written four operas and scored four failures. Eugen d'Albert's works, if not planned on the largest scale, present much delightful music: *The Ruby*, *Gernot*, *Ghismonda*, *Cain*, *Die Abreise*, *Der Improvisator*, and *Tiefland* have all met with some success. Hugo Wolf's bright *Corregidor* wins him less fame than his remarkable songs, while Ludwig Thuille's *Gugeline* is another fairy opera. Strauss' *Guntram* and *Feuersnot* do not hold the boards, in spite of much glorious music; and now comes *Salome*, more involved and more vehement than either. But the name of Strauss brings up other questions.

Richard Strauss (1864–) started out in an orthodox path, and his symphony in F minor is a worthy work, showing the influence of Brahms. But the sea-change he suffered at the hands of Alexander Ritter soon became evident. *Aus Italien*, the set of free-tone pictures of that historic country, once appeared involved, but is simplicity itself when compared with the later tonal rhapsodies. Each of the great symphonic poems that followed arouses

our amazement at the composer's mastery of the orchestra, and sooner or later compels our admiration. A grand series they form, — the powerful *Macbeth;* the passionate *Don Juan; Tod und Verklärung*, grandly triumphant; *Till Eulenspiegel*, with its inimitable humor and irony; *Also sprach Zarathustra*, sublime in its mysticism; *Don Quixote*, a bold attempt at the most definite sort of program music; *Ein Heldenleben*, strange and repellent in some of its themes, but colossal in their development; and now the tangled *Sinfonia domestica*, which the London critics have shown themselves ready to

"First pity, then endure, then embrace."

The technical mastery of Strauss is beyond all praise. He wields the forces of the largest modern orchestra with absolute ease and entire unconcern. He throws gigantic thoughts upon his musical canvases, and clothes them in vivid colors. But the thoughts themselves, the themes of which they are built, are not always beautiful, and sometimes decidedly ugly. Is Strauss playing with us, and trying to see how far he can impose on our credulity? Ernest Newman, once his most ardent champion, now inclines to this belief; but even granting it, we must still pay tribute of homage to the glorious revelation of beauty in the earlier symphonic poems.

In his songs, too, Strauss has shown that he can produce the most entrancing melodies when he desires. Chromatic in character, sometimes vague at first, they grow into musical gems of the most perfect unity. Their modulations, strange at the outset, become clear on repeated hearing, and seem natural, correct, inevitable. They have almost founded a new lyric school.

The symphonic poems of Strauss have formed a text for endless discussions on program music. It is not the highest function of music to tell a story; the Bach fugues and the Schubert symphonies tell none. But the fashion of giving titles to instrumental works,

especially symphonic poems, must of course suggest certain moods, to be reflected in the piece. Where these are merely general such as *Tasso; lamento e trionfo*, they are eminently fitting; but the wind-machine and the bleating sheep in *Don Quixote* must surely make us pause. Music is meant to paint emotions, and not definite objects or events.

Germany boasts other orchestral composers, — Hausegger (1872–), whose *Dionysiac Fantasy*, *Barbarossa*, and *Wieland der Schmied* show a gorgeous richness of melodic beauty; Mahler (1860–), whose efforts to broaden the symphonic form have been interesting if not always successful; Weingartner, famed also as a conductor; and Nicodé, less important, but once a leader in the program style. In the field of song, too, Mahler has won eminence, nor should we forget, among older vocal works, the lyrics of Jensen and the ballads of Loewe. In organ music, as well as in ultra-modern songs, Max Reger has recently won eminence. Max Bruch, famed for his violin concertos, has made a name for himself in the field of epic cantata, with *Frithjof*, *Odysseus*, and others, and still holds a place of activity. All these names show that Germany is still a musical leader among nations, and retains a firm grasp upon the sceptre of supremacy.

Questions.

1. What are Weber's chief operas, which won the greatest success, and why?
2. What are Spohr's great works, and what is their most noticeable defect?
3. What can you say of Meyerbeer's style of composition?
4. What is the difference between Mendelssohn and Schumann?
5. What are Mendelssohn's chief orchestral works?
6. Name as many of Schumann's piano works as you can.
7. How do Schumann's songs compare with the *Lieder* of other composers?

8. Why is the orchestral work of Brahms so valuable?

9. What are the main points of Wagner's operatic theories?

10. Which of Wagner's works are called music-dramas, and how do they differ from the earlier operas?

11. What are the chief qualities of Goldmark's music?

12. In what field did Humperdinck become famous?

13. Name as many of the later German opera-composers as you can.

14. What are the chief symphonic poems of Strauss?

15. Describe the songs of Strauss.

16. What do you think are the limitations of program music?

17. Name some modern German orchestral composers.

PROGRAMS

I. Easy

1.	*Piano.*	Selection from "Kinderalbum"	Schumann
2.	*Songs.*	(a) Morgengruss (Morning Greeting)	Mendelssohn
		(b) Volksliedchen (Es ist bestimmt in Gottes Rath)	Mendelssohn
3.	*Piano.*	Songs Without Words, Nos. 9 and 22	Mendelssohn
4.	*Songs.*	(a) Marienwürmchen, (Ladybird), Op. 79, No. 14	Schumann
		(b) Schneeglöckchen (Snowbells), Op. 79, No. 27	Schumann
		(c) Lullaby	Brahms
5.	*Violin.*	Träumerei (arranged)	Schumann
6.	*Songs.*	(a) Widmung (Dedication)	Franz
		(b) Schwertlied (Sword Song)	von Weber
7.	*Piano.*	Potpourri, "Der Freischütz," arranged by Cramer	von Weber

II. Medium

1.	*Piano.*	Fabliau	Raff
2.	*Song.*	(a) Im Walde (In the Woods)	Schumann
		(b) Schlummerlied (Slumber Song)	Franz
3.	*Piano.*	Träumerei, from Stimmungsbilder, Op. 9	Richard Strauss
4.	*Songs.*	(a) Sapphische Ode (Sapphic Ode)	Brahms
		(b) Und schläfst du, mein Mädchen	Jensen
5.	*Violin.*	Cavatina	Raff
6.	*Songs.*	(a) Penelope Weaving, from "Odysseus"	Bruch
		(b) Traum durch die Dämmerung	Richard Strauss
7.	*Piano,* 4 *hands.*	Symphony in A minor (Scotch) (arranged)	Mendelssohn

III. DIFFICULT

1. *Piano.* Aquarellen, Op. 25 . . . . . Reger
2. *Songs.* (a) Lied vom Winde . . . . . Wolf
   (b) Am Ufer des Flusses, des Manzanares . . . . . Jensen
3. *Piano.* Prelude and Fugue in E minor . . . . . Mendelssohn
4. *Song.* Archibald Douglas. Ballad . . . . . Loewe
5. *Violin* Selection from Violin Sonata . . . . . Thuille
6. *Songs.* (a) Nachtgang . . . . . Richard Strauss
   (b) Ständchen (Serenade) . . . . . Richard Strauss
7. *Piano.* Etudes symphoniques, Op. 13. . . . . Schumann

ROBERT SCHUMANN. I. MEDIUM

(1810–1856)

1. *Piano.* Nocturne in F major, Op. 23, No. 4.
2. *Songs.* (a) Seit ich ihn gesehen (Since Mine Eyes Beheld Him).
   (b) Du Ring an meinem Finger (Thou Ring upon my Finger).
3. *Piano.* (a) Warum? Op. 12, No. 3.
   (b) Novelette, Op. 99, No. 9.
4. *Songs.* (a) Im Walde (In the Woods).
   (b) Lied der Braut, (Bride's Song), No. 2.
5. *Violin.* (a) Romanze, Op. 28, No. 2.
   (b) Träumerei (arranged).
6. *Songs.* (a) Im wunderschönen Monat Mai ('Twas in the Lovely Month of May).
   (b) Aus meinen Thränen spriessen (Where'er My Tears are Falling).
7. *Piano.* (a) Valse Noble, from "Carnaval," Op. 9.
   (b) Reconnaissance, from "Carnaval," Op. 9.

ROBERT SCHUMANN. II. DIFFICULT

(1810–1856)

1. *Piano.* Novelette in F major, Op. 21, No. 1.
2. *Songs.* (a) Wanderlied (Wanderer's Song).
   (b) Blondel's Song.
3. *Piano.* Arabeske, Op. 18.
4. *Songs.* (a) Widmung (Dedication).
   (b) Ich grolle nicht (I'll Not Complain).
5. *Violin.* Märchenbilder, Op. 113.
6. *Songs.* (a) Mondnacht (Moonlight).
   (b) Er, der Herrlichste von Allen (He the Noblest of the Noble).
7. *Piano, 4 hands.* Symphony in B♭ major, Op. 38 (arranged).

See *Fifty Songs* by Schumann, edited by W. J. Henderson.
See *Fifty Piano Compositions* by Schumann, edited by Xaver Scharwenka.

FELIX MENDELSSOHN. I. MEDIUM

(1809–1847)

1. *Piano.* Songs without Words (a) Hunting Song.
   (b) Spring Song.
2. *Songs.* (a) Morgengruss (Morning Greeting).
   (b) By Celia's Arbor.
3. *Piano.* Gondellied.
4. *Song.* O Rest in the Lord, from "Elijah."
5. *Violin.* Overture, Hebrides (arranged for violin and piano).
6. *Songs.* (a) Gruss (Greeting).
   (b) Volkslied (Es ist bestimmt).
7. *Piano.* Andante cantabile, in B♭ major.

FELIX MENDELSSOHN. II. DIFFICULT

(1809–1847).

1. *Piano.* Prelude and Fugue, No. 1, in E minor.
2. *Song.* Infelice.
3. *Piano.* Rondo capriccioso, Op. 14.
4. *Songs.* (a) Suleika.
   (b) Gnomenreigen.
5. *Violin.* Selection from Violin Sonata, Op. 4.
6. *Song.* But the Lord is Mindful of His Own, from "St. Paul."
7. *Piano, 4 hands.* Symphony in A minor (Scotch) (arranged).

See *Thirty Piano Compositions* by Mendelssohn, edited by Percy Goetschius.

JOHANNES BRAHMS

(1833–1897)

1. *Piano.* Scherzo in E♭ minor, Op. 4.
2. *Songs.* (a) Sapphische Ode (Sapphic Ode).
   (b) Wie bist du meine Königin (My Queen).
3. *Piano.* Variations on a Schumann Theme, Op. 9.
4. *Songs.* (a) Minnelied (Love Song).
   (b) Sandmännchen (The Little Sandman).
5. *Violin.* Selection from Violin Sonata in A major, Op. 100.
6. *Songs.* (a) Wie Melodien zieht es mir (A Thought Like Music).
   (b) Feldeinsamkeit (In Summer Fields).
7. *Piano.* Sonata in F minor, Op. 5.

See *Forty Songs* by Brahms, edited by James Huneker.

RICHARD WAGNER*

(1813–1883)

1. *Piano.* Prelude to "Die Meistersinger."
2. *Songs.* (a) Lullaby.
   (b) Träume (Dreams)
3. *Piano.* Prelude to "Lohengrin."
4. *Song.* Siegmund's Love Song, from "Die Walküre."
5. *Piano.* (a) March from "Tannhäuser."
   (b) Siegfried's Funeral March, from "Götterdämmerung."
6. *Song.* Elsa's Dream, from "Lohengrin."
7. *Piano.* Parsifal and the Flower Maidens, from "Parsifal."
8. *Songs.* (a) Am stillen Herd (By Silent Hearth), from "Die Meistersinger."
   (b) Walther's Prize Song, from "Die Meistersinger."
9. *Piano.* Wotan's Farewell and Magic Fire Music, from "Die Walküre."

* Piano arrangements by Otto Singer.

See *Wagner Lyrics* for Soprano, Tenor, and Baritone and Bass (3 vols.), edited by Carl Armbruster.

ROBERT FRANZ

(1815–1892)

Songs.

1. Für Musik (For music).
2. Die Lotosblume (The Water-lily).
3. Bitte (Request).
4. Er ist gekommen (His Coming).
5. Aus meinen grossen Schmerzen (Out of My Soul's Great Sadness).
6. Am leuchtenden Sommermorgen (I Wander this Summer Morning).
7. Willkommen, mein Wald (Now Welcome, My Wood).
8. Schlummerlied (Slumber Song).
9. Es hat die Rose sich beklagt (The Rose Complained).
10. Im Rhein, im heiligen Strome (The Rhine, the River of Story).
11. Marie.
12. Sterne mit den gold'nen Füsschen (Stars with Golden Sandals).
13. Gute Nacht (Farewell).
14. Stille Sicherheit (Hark! How Still).
15. Die blauen Frühlingsaugen (The Spring's Blue Eyes).
16. Widmung (Dedication).

See *Fifty Songs* by Franz, edited by W. F. Apthorp.

GERMAN SONGS

1. Lehn' deine Wang' (Press Thy Cheek Against Mine Own) . . . . . Jensen
2. Ständchen (Serenade) . . . . . Jensen
3. Am Ufer des Flusses, des Manzanares (By the shore of the Manzanares) . . . . . Jensen
4. King Olaf . . . . . Loewe

5. Waldesgespräch (In the Forest) . . . . . Schumann
6. Ein Ton (The Monotone) . . . . . Cornelius
7. Mit schwarzen Segeln (With Drooping Sails) . . . . . Franz
8. Erlkönig (The Erlking) . . . . . Schubert
9. Aus dem hohen Lied . . . . . Cornelius
10. Gute Nacht (Good-Night) . . . . . Raff
11. Erinnerung (Remembrance) . . . . . Brahms
12. Die zwei Grenadiere . . . . . Schumann
13. Gesang Weylas (Weyla's Song) . . . . . Wolf
14. Morgen . . . . . Richard Strauss
15. Am Brünnele . . . . . Reger

RICHARD STRAUSS

(1864)

1. *Piano.* (a) Haidebild, from "Stimmungsbilder," Op. 9.
   (b) Träumerei, from "Stimmungsbilder," Op. 9.
2. *Songs.* (a) Allerseelen, Op. 10, No. 8.
   (b) Traum durch die Dämmerung, Op. 29, No. 1.
3. *Piano.* Selection from "5 Clavierstücke," Op. 3.
4. *Songs.* (a) Die Nacht, Op. 10, No. 3
   (b) Liebeshymnus, Op. 32, No. 3.
5. *Violin.* Improvisation, from Violin Sonata, Op. 18.
6. *Songs.* (a) Sehnsucht, Op. 32, No. 2.
   (b) Du meines Herzens Krönelein, Op. 21, No. 2
7. *Piano.* Sonata in B minor, Op. 5.

MODERN GERMANY

1. *Piano.* (a) Valse-Impromptu, from Op. 24 . . . . . Max Reger
   (b) Rhapsodie . . . . . Max Reger
2. *Songs.* (a) Wiegenlied . . . . . Hans Sommer
   (b) Ich atmet' einen linden Duft . . . . . Gustav Mahler
3. *Piano.* Introduction to Act III, "Königskinder" (arranged) E. Humperdinck
4. *Songs.* (a) Spielmannslied . . . . . Hugo Kaun
   (b) Erwartung . . . . . Henning von Koss
5. *Piano.* Selection from "Lose Blätter," Op. 4 . . . . . Felix Weingartner
6. *Violin.* Albumblatt and Romanze for Violin, Op. 87 . . . Max Reger
7. *Piano.* (a) Auf stillem Waldespfad, Op. 9, No. 1 . . . . Richard Strauss
   (b) An einsamer Quelle, Op. 9, No. 2 . . . . . Richard Strauss
8. *Songs.* (a) Morgenthau . . . . . Hugo Wolf
   (b) Heimat . . . . . Fritz Koegel
9. *Piano.* (a) Barcarole, from Op. 26 . . . . . Max Reger
   (b) Capriccio, from Op. 26 . . . . . Max Reger

III. FRANCE.

In the great revival of learning that followed the dark ages, France gained a leading position that she was destined to enjoy for many centuries. In music, her troubadours and *trouvèers* became renowned for poetic skill, and at that period poet and composer were usually one. Coming partly from the Orient, and in part expressing the romantic spirit of Provence, the art of the troubadours took shape in a dozen different song-forms. These included the *vers*, *chanson*, and *sonnet* (terms of general meaning); the *planh*, or dirge, the *tenso*, or contention in dialogue, the warlike or satirical *sirventes*, the *sestina* with its intricate repetitions, the *discord*, free in style, the *pastourelle*, *aubade*, *sérénade*, *ballade*, and the more ambitious *romances*. In the north, we find the trouvères developing the narrative form, and one of these, Adam de la Hale (1240(?)–1287), became a noted composer. His *Jeu de Robin et Marion* was practically the foundation of comic opera, and its music is not unpleasing after more than six centuries.

With the decline of the troubadours and the wandering minstrels, or *jongleurs*, who served in their train, came the epoch of counterpoint in which England, the Low Countries, and Italy took the lead. In the seventeenth century the development of opera allowed France to regain international prestige through the genius of **Jean Baptiste Lully** (1633–1687), who washed dishes as a boy, received violin lessons because of his talent, and rose to be autocrat of all the musical entertainments at the court of Louis XIV.

The folk songs of France* were no longer her only vocal expres-

* See *Echos du temps passé*, ed. J. B. Weckerlin, pub. Durand, Schoenewerk & Cie.

FRENCH COMPOSERS

LULLY

COUPERIN

CHERUBINI

BERLIOZ

GOUNOD

SAINT-SAENS

MASSENET

FRANCK

CHARPENTIER

FAURÉ

D'INDY

DEBUSSY

sion, and the many ballets and operas of Lully and his successors gained wide popularity. The music of Lully is still attractive to the student, though its changing rhythms and monotony of orchestration prevent its frequent performance. Those were the days when "broken music" was regarded as a crime, and if a composer began with strings he had to carry them through a complete number.

The royal ballets were elaborate affairs, and many of the dances they contained found an echo in the music of the period. There was the courtly *Minuet*, the dignified *Sarabande*, the rapid *Courante*, the exaggerated *Passacaglia*, the quieter *Chaconne*, and the rollicking *Gigue*, all in triple ryhthm; also, in even rhythm, the dainty *Gavotte*, the lively *Bourrée* and *Rigaudon*, the stately *Pavane*, and the bright *Allemande*. These were employed by many nations. In France there are excellent examples to be found in the works of **François Couperin** (1668–1733), and **Jean Philippe Rameau** (1683–1764). The former was the first great French composer for harpsichord, while the latter became renowned also as opera composer, and showed much beauty and originality of harmony in his works. In fact he wrote the very first treatise on harmony as a science. Couperin's G minor suite is an excellent example of his style, containing an *Allemande*, two *Courantes*, a *Sarabande*, a *Gavotte*, and a *Gigue*, in the order named. Besides the dance-suites, composers of this epoch wrote many quaint tone-pictures, some of Couperin's being the lively *Reveil-matin*, *The Little Wind-Mills*, and the *Harvest Air*. Rameau, too, excelled in this vein; his *Rappel des oiseaux* shows much delicacy, and the *Musette*, an exquisite pastoral effect, while *La Poule* is a delightfully humorous imitation of a clucking hen.

For a long time the development of music in France meant simply the history of opera. While Rameau and others followed classical models and employed classical subjects, the lighter vein was not neglected. For many years **Monsigny** (1729–1817) was without a rival in this field, and after him **Grétry** (1741–1813)

enjoyed even more success. Their operas are not on the stage now, but Grétry's one serious work, *Richard, Cœur-de-Lion*, contains a brilliant aria for Blondel (*O Richard, O mon roi*) that is still sung.

It has been well said that French opera was for a long time the creation of Germans and Italians. Gluck is so thoroughly identified with the German school that his Parisian triumphs need but passing mention here. The dramatic power of his works put an end to the hide-bound formality of the older Italian style, and founded a school of opera that influenced even Mozart and Beethoven. The so-called classical school of Paris included, as its greatest example, **Luigi Cherubini** (1760–1842), a name famous in musical annals. Cherubini's operas are somewhat overloaded with extreme intensity, and nearly all of his work is at present neglected; but this is altogether unjust, for his music displays a brilliancy, a lofty purity of style, and back of its dignity a warm fervor of expression, that makes him one of the world's great classical masters. *Les Deux Journées*, with its dramatic plot of revolutionary days in France, still holds the boards, and may well reflect the composer's own adventures, for he was actually captured by a mob, and saved himself only by fiddling for them. The *Anacreon* overture is another charming orchestral number. Cherubini's long career as sacred composer won him fresh laurels in a new field; his two requiems are masterpieces.

Gaspar Spontini (1774–1851) was another Italian to win fame in Paris, his *Vestale, Fernand Cortez*, and *Olympie* winning unlimited applause in their day. **Méhul** (1763–1817), another disciple of Gluck, was best known by his *Joseph*. In his *Uthal*, an Ossianic subject, he tried the experiment of leaving out the violins, and obtaining the sombre effect he desired by means of the more gloomy viola color. He succeeded only too well, for Grétry, after the performance, said, "I'd give a *louis d'or* to hear the sound of an E string."

Francois Boieldieu (1775–1834) continued the school of light

opera with his *Dame Blanche* and other successes, though this school soon afterwards began to decline toward the modern *opéra bouffe*. **Daniel François Esprit Auber** (1782-1871) won more real fame with his dramatic *Masaniello* than with all his comic operas. Even the easy-going Rossini felt the Parisian influence, and produced a real art-work in *Guillaume Tell*.

During this period there arose at Paris a school of violin playing that became world-famous. The development of this art can be traced through successive periods in Italy, France and Germany. In the first country, the names of Corelli and Tartini stand at the head of the list. Their art was duly imitated by their pupils, until the time of Viotti, who settled in Paris. The French school then took the lead, and the works and performances of Rode, Baillot, and Kreutzer became justly famous. After their decline, a newer and broader school was established by the German Spohr while Paganini revived the passing glories of Italy, and Vieuxtemps and De Bériot created a Belgian school. The latter, because of his long career in Paris, and his marriage with Madame Malibran, may almost be considered to belong to the French school.

Meanwhile the operatic development continued. Halévy (1799–1862) reached the height of his triumphs with *La Juive*, and won success in another vein by the sparkling comic opera, *L'Eclair*. Hérold, too, captured the public with his *Zampa* and *Le Pré aux clercs*, but both were soon eclipsed by the far greater lustre of Meyerbeer's dramatic successes. Félicien David (1810–1876) became known through his *Perle du Brésil* and other operas, but won his greatest success with the symphonic ode *Le Désert*. This was the first great native work to show those effects of Oriental color that have since become so common in France.

Hector Berlioz (1803–1869) was a genius of the vaster sort. Wagner said of him, "He ciphers with notes," but behind his musical intricacy there is always a sense of powerful progression toward some far-off climax. His gifts were symphonic rather than melodic, and his operas show much grandeur, but win little

popularity. His program-symphonies, such as the *Fantastique* and the *Romeo and Juliet* gained his greatest popular triumphs, and his name is justly ranked beside that of Liszt as the founder of the modern style of orchestral tone painting. That he could adopt a simple melodic style he certainly proved, and at the same time turned the tables on his critics; for he pretended to unearth an old work by a certain Pierre Ducré, and after his enemies had praised its direct beauty and contrasted it with the works of Berlioz, he calmly informed them that it was his own. **Georges Bizet** (1838–1875) was one of the few real geniuses in French music. Cut off in the prime of life, his death perhaps hastened by the malicious attacks with which the critics received his *Carmen*, he might have won unlimited triumphs, had he been spared. Beethoven and Wagner did their greatest work after thirty-seven, and in fact, were little known before that age. It is probable that another decade of activity would have placed Bizet among the world's great masters; and even now his name is immortal.

His early works were of excellent quality; *Le Docteur Miracle* won the Offenbach prize, while *La Guzla de l'Emir* was another effective comic opera. *Les Pêcheurs de perles* is in more serious vein, and contains a renowned aria. *La jolie fille de Perth* treated the plot of Scott's novel, while *Djamileh* gave another example of Oriental coloring. All these works met with prejudice and hostility, for Bizet was suspected of the horrible crime of admiring Wagner; but the incidental music to Daudet's *L'Arlésienne* won a triumph that no ill-will could prevent. The suites arranged from this work are notable examples of Bizet's style, and their rare beauty amply rewards a close inspection. The bold rhythmic figure of the *Prelude*, the emotional feeling of the *Adagietto*, the wild, joyous clangor of bells in the *Carillon*, all show the hand of a master. The second suite too, has its charm, and the broad, fluent *Intermezzo*, the dainty *Minuet*, and the riotous *Farandole* enchain the hearer at once. Bizet's most popular triumph, *Carmen*, is too familiar to need description. The *Tore-*

ador song is known throughout the civilized world, while piquant *Seguidilla* and enticing *Habanera* win scarcely less favor.

Charles François Gounod (1818–1893) is pre-eminent in the annals of French opera, because of the perennial charm of his *Faust.* Yet even without this master-work, his fame would be secure. His *Roméo et Juliette* is even more admired by some French critics, while *Mireille* is a charming pastoral idyl. His *Rédemption, Mors et Vita* and other sacred works have won deserved recognition, and his many songs show exquisite emotional feeling. He is a master of delicate sentiment, and throughout his works we recognize the fine sense of beauty that enabled him to add the well-known melody to the first prelude in Bach's *Well-tempered Clavichord.* There is also a sweeping effect of power and breadth in his works, well illustrated by his popular *Hymn to Saint Cecilia.*

Ambroise Thomas (1811–1896) is usually classed as a disciple of Gounod, but he lacked that master's depth of sentiment, and inclined more to graceful and dainty effects. His best work is undoubtedly *Mignon,* with its piquant gavotte and the dashing polacca *Je suis Titania. Françoise de Rimini* is another strong work, while many French critics admire *Hamlet.* But French composers, as a rule, are hardly equal to the task of setting Shakespeare, and the ballet written by Thomas on *The Tempest* is a fearful and wonderful spectacle for Anglo-Saxon eyes and ears. Thomas was a master of part-writing, however, and his many male choruses form excellent concert selections.

Charles Camille Saint-Saëns (1835–) is often reckoned as the foremost living composer of France. He has won renown in many fields, and assimilated many styles. He is well called the "Proteus of modern music," for he can assume almost any manner he chooses. His broad eclecticism and deep erudition have often prevented him from reaching the highest pinnacle of expressive power, but there is still much individuality in his works. The weakness of his theories is most evident in opera, where he has aimed at "a synthesis of all the different elements, song, declama-

tion, symphony," in a manner that should leave the composer free to make use of all. He is more successful in his symphonic poems, where he insists that the music shall be of good quality, whether it have a program or not.

His operatic career began with the performance of *La Princesse jaune*, followed soon afterward by *le Timbre d'argent*, a youthful work with a brilliant overture. His greatest success in this field was the biblical opera *Samson and Delilah*, brought out by Liszt at Weimar. His later dramatic works, *Etienne Marcel*, *Henry VIII*, *Proserpine*, *Ascanio*, the opéra-comique *Phryné*, the open air spectacle *Les Barbares*, and the one-act *Hélène*, contain many musical beauties, but lack dramatic power and vitality. In the instrumental field, his five symphonies are worthy works, but he is better known by his symphonic poems, — *Phaëton*, *La Jeunesse d'Hercule*, *Le Rouet d'Omphale* (a graceful orchestral spinning wheel picture), and the weird *Danse macabre*, in which the skeletons rise from their graves to hold nocturnal revelries. Among his many concertos the G minor for piano deserves especial mention, and is a concert favorite.

Jules Emile Frédéric Massenet (1842–) has often been described as the exponent of passion in music, — not the wildly powerful sort, but the more sensuous and romantic. It is amusing to read that this gifted composer, whose melodic grace has charmed the world, was at first barred from the Conservatoire as being destitute of talent. He afterwards became professor of composition in the same institution.

In opera, he has essayed many styles, with fair success. *La grand'tante* and *Don César de Bazan* were early works. *Le Roi de Lahore* is a spectacular Oriental picture. *Hérodiade* is a very much modernized form of the sacred story: "It follows the biblical version quite closely," said one critic, "the chief number being a love duet, in prison, between Herodias and John the Baptist": *Le Cid* lacked the power needed for its heroic subject. *Esclarmonde*, again on a romantic theme, won a complete and well-merited suc-

cess. *Manon* is fluent and graceful, while *La Navarraise*, with its love amid battles, is a frank imitation of Mascagni's realism. *Werther*, *Thaïs*, and *Le Mage* are other works. *Le Portrait de Manon* is a delightful one-act love idyl, while *Grisélidis* is a more recent success. *Le Jongleur de Notre-Dame*, telling the quaint story of a poor minstrel who becomes the butt of the monks in a monastery, but wins the Virgin's favor by his sincere desire to please her, has made the rounds of Europe. Massenet's so-called sacred dramas, such as *Eve*, *Marie-Magdeleine*, *La Vierge*, and *La Terre promise*, are oratorios with an excess of modern dramatic treatment. Massenet has written many songs, in which his fervid emotional style is displayed to excellent advantage.

With these two men must be classed many others, of whom space forbids more than passing mention, — Lalo, whose *Roi d'Ys* and violin concertos show a style that is earnest to the point of austerity; Godard, master of dainty effects for piano and voice; Delibes, whose harmonic richness is well displayed in the opera *Lakmé* and the ballet *Sylvia;* Reyer, known to the stage by *Erostrate*, *La Statue*, *Sigurd*, and *Salammbô;* Chabrier, with his Viking opera *Gwendoline;* Dubois, formerly head of the Conservatoire; Joncières, Guiraud, and such masters of organ as Widor and Guilmant; and among women, Augusta Holmès, with her broad symphonic odes, and Cécile Chaminade, whose delightful songs and piano works have charmed two continents.

But a more radical school now claims the attention of France. The man to whom that country owes her most modern musical tendencies, scarcely recognized during his life, but now held in reverent esteem, was **César Franck** (1822–1890). Born at Liège, he became naturalized in Paris, where he passed a secluded life as composer, teacher, and organist of the Sainte-Clotilde church. His deep sincerity endeared him to all his disciples, even though his works were above the comprehension of the crowd. In the words of his gifted pupil, Ropartz, "He stands out from his contemporaries as one of another age; they are scoffers, he was a believer;

they vaunt themselves, he worked in silence; they seek glory, he let it seek him." His simple faith and earnest work made him seem like one of those old medieval composers who devoted their lives and their music to the glory of the Lord.

His chief musical work is *Les Béatitudes*, an eight-part paraphrase of the Sermon on the Mount. Other oratorios by him are *Ruth*, *Rébecca*, and *The Redemption*. For orchestra he wrote the symphonic poem *Psyché*, introducing voices; also *Les Eolides*, *Les Djinns*, and *Le Chasseur maudit*. But his best work in that field is the noble D minor symphony, displaying massive solidity and imposing strength. The Viking opera *Hulda*, and the early *Valet de ferme*, were not great successes. Franck's music is modulatory in character, yet it never descends to vagueness, and always has something to say.

Vincent d'Indy (1851–) is the foremost of Franck's pupils. He has won laurels by conducting as well as composing, and is an untiring champion of new and little-known works. His own compositions include the *Wallenstein* trilogy, an overture to *Antony and Cleopatra*, the early *Jean Hunyade* symphony, and two later works in similar form, the first being based on a mountain air of the Cevennes.

D'Indy is a lover of open air and nature, and the fragrance of flowers and soft earth pervades many of his best works. It is evident in *La Forêt enchantée*, a symphonic poem inspired by Uhland's *Harold*, in which the rustling murmurs of the forest mask a troop of elves who charm the warriors into eternal slumber. Other symphonic poems by d'Indy are *Saugefleurie*, on a story of De Bonnières, and *Istar*, portraying episodes from an old Assyrian epic. In all these works the composer displays a clearness of style and purity of utterance, but at times he falls into the error so common among Franck's pupils, and shows too much striving for new harmonies. Thus his music does not always appeal to the layman, but the trained musician finds many beauties in it. His two important operas are *Fervaal*, a Druidic music-drama, and *L'Etranger*, with what seems a symbolic plot.

Ernest Chausson (1855–1899) would undoubtedly have been a leader of the new school, but for an unfortunate bicycle accident that caused his death. His works are numerous as it is, including the opera *Le Roi Arthus*, the symphonic poem *Viviane*, the orchestral pictures *Solitude dans les bois* and *Soir de fête*, a *Poème* with violin, and many smaller pieces. He showed a rare feeling for harmony. His works are full of expressive charm, and display all the wealth of orchestral color that makes much of the modern music so delightful.

Alfred Bruneau (1857–) is an exponent of operatic realism. With the exception of *L'Attaque du moulin*, a story of the Franco-Prussian war, his works have not met with great popular success. His music is earnest, but not always inspired or attractive. His librettos are always taken from Zola's works, and some of them, such as *Messidor*, show decided beauty; but the music suffers by being too heavy in style.

Gustave Charpentier (1860–) is a gifted enthusiast who shows himself able to depict emotion of all sorts. His stay in Rome resulted in the lively suite, *Impressions d'Italie*, a concert favorite. His later works show the influence of his life at Montmartre, where he came in daily contact with the laboring classes. His interest in their life became so great that he suggested free opera seats for working girls, and became the butt of much humorous criticism. His *Vie du poète*, a symphony-drama, introduces the local flavor. The poet is at first all enthusiasm; then doubt follows, calmed only for a while by the magic of the summer night; and at last he drowns his despair in the orgies of a Montmartre ball. The opera *Louise* also introduces much realism. It is the tragic story of a poor girl forced into the vortex of Paris life, and it abounds in local color.

Achille Claude Debussy (1862–) is the best exponent of the radical modern theories. To some, his harmonies seem forced and artificial, while others find them as charming and delicious as a perfume that pervades all the air, but defies analysis. His works

contain much that is beautiful, but at times certainly exhibit the harmonic vagueness and excess of subtlety that his critics attack. Yet this quality would seem eminently in place in his opera *Pelléas et Mélisande*, where the words of Maeterlinck offer the same shadowy suggestions. Debussy's other works include *L'Après-midi d'un faune*, for orchestra; sets of songs, such as the *Proses lyriques*, *Ariettes oubliées*, and *Chansons de Bilitis;* several piano pieces, including *Les Estampes*, with its delicate tone-pictures, such as the *Garden in the Rain*, and a set of orchestral nocturnes (*Nuages*, *Fêtes*).

Many others should be named with these men, — Pierné, Coquard, Ropartz, De Bréville; Fauré, with his songs of many modulations, and Dukas, of orchestral fame; but enough have been given to show the trend of the school. Its composers are men of ability and earnestness. Much of their work is understood and valued now; and what seems vague at present may assume more definite form in the clearer light of days yet to come.

Questions

1. What was the difference between troubadours and trouvères, and who composed the first French comic opera?
2. Who first developed serious opera at the court of France?
3. Name as many of the old dance forms as you can.
4. Who wrote the first treatise on harmony, and in what musical forms did he compose?
5. Name as many French comic opera composers as you can, in chronological order.
6. What German and Italian opera composers won fame in Paris?
7. Who were the leaders of the Italian, French, German, and Belgian violin schools?
8. Who was the first great orchestral colorist of France, and what musical form owes much to him?

9. What great French composer died at thirty-seven, and what were his chief works?

10. Name the most important works of Gounod, and describe the character of his music.

11. Which are the best operas of Thomas, and which ones seem failures to English audiences?

12. Why is Saint-Saëns called the "Proteus of modern music?" What is his theory of opera, and what are his chief works?

13. Describe the character of Massenet's music, and name his chief operas.

14. What did the following composers write: Lalo, Delibes, Reyer, Guilmant, Chaminade?

15. What are the characteristics of Franck's works, and how did his influence exert itself?

16. Name as many of d'Indy's works as you can.

17. What composer was killed by a bicycle accident, and what were his most important works?

18. In what works does Charpentier's realism show itself, and how does it differ from that of Bruneau?

19. What are Debussy's chief works, and what are the qualities of his music?

20. State what you think are the merits and defects of the new French school.

PROGRAMS

I. Easy

1.	*Piano.*	Dédicace	Chausson
2.	*Songs.*	(a) Robin m'aime *	Adam de la Hale
		(b) Mon ami	Marie Antoinette
3.	*Piano.*	Romance sans paroles	Fauré
4.	*Songs.*	(a) Ave Maria	Cherubini
		(b) Noël	Adam
5.	*Violin.*	Ave Maria	Gounod–Bach
6.	*Songs.*	(a) Bonne nuit	Massenet
		(b) A Gift of Flowers	Gounod
7.	*Piano.*	Selection from G minor Suite	Couperin

* See *Echos du temps passé.*

II. Medium

1.	*Piano.*	(a) Reveil–matin	Couperin
		(b) La Poule	Rameau
2.	*Songs.*	(a) Romanesca *	Folk Song
		(b) Chanson des matelots *	Folk Song
3.	*Piano.*	Gavotte, Op. 23	Saint-Saëns
4.	*Songs.*	(a) Rappelle-toi	Rupès
		(b) Si j'etais jardinier (Were I Gardener)	Chaminade
5.	*Violin.*	Concerto, No. 4	Rode
6.	*Songs.*	(a) Les Roses d'Ispahan (The Roses of Ispahan)	Fauré
		(b) Harmonie du soir (Evening Harmony)	Debussy
7.	*Piano.*	Valse romantique	Debussy

* See *Echos du temps passé.*

III. Difficult

1.	*Piano, 4 hands.*	Overture to "Les Deux Journées" (arranged)	Cherubini
2.	*Songs.*	(a) La Brise (Orientale)	Saint-Saëns
		(b) Femme, immortelle été	Massenet
3.	*Piano.*	Jardin sous la pluie	Debussy
4.	*Songs.*	(a) Je suis Titania. From "Mignon"	Ambroise Thomas
		(b) Mon coeur à ta voix suprème	Saint-Saëns
5.	*Violin.*	Berceuse, Op. 38	Saint-Saëns
6.	*Songs.*	(a) Lied maritime (A Sea Song)	d'Indy
		(b) Les Cloches (The Bells)	Debussy
7.	*Piano, 4 hands.*	Selection from "Suites arlésiennes" (arranged)	Bizet

See *Modern French Songs* (2 vols.), edited by Philip Hale.

OLD FRENCH MUSIC.

1.	*Piano.*	(a) Les Papillons (Butterflies)	Couperin
		(b) Les Bergeries (Pastoral)	Couperin
		(c) Les petits moulins à vent (Little Windmills)	Couperin.
2.	*Songs.*	(a) Romanesca *	
		(b) Vivons heureux *	
3.	*Piano.*	(a) Le Rappel des oiseaux (The Call of the Birds)	Rameau
		(b) La Poule (The Hen)	Rameau
4.	*Songs.*	(a) Chanson des matelots *	
		(b) Mon ami	Marie Antoinette
5.	*Piano.*	(a) La Mélodieuse (Graceful Melody)	Daquin
		(b) Les Tourterelles (The Turtle-Doves)	Dagincourt

6.	*Songs.*	(a) Amaryllis *	Louis XIII
		(b) Charmante Marguerite †	
7.	*Piano.*	(a) Gavotte in Rondeau form	Lully
		(b) Hypermnestre. Passecaille	Gervais
		(c) La Provençale. Tambourin	Candeille

See *Anthology of French Piano Music* (2 vols.), edited by I. Philipp.

* See *Echos du temps passé*, Durand, Schoenewerk & Cie., publishers, Paris.
† See *Folksongs of Many Nations*, edited by Louis C. Elson.

FRENCH OPERA COMPOSERS

1.	*Songs.*	(a) Faites-lui mes aveux. Flower Song from "Faust"	Gounod
		(b) Ah! je ris (Jewel Song), from "Faust"	Gounod
2.	*Piano.*	Funeral March of a Marionette	Gounod
3.	*Songs.*	(a) Villanelle	Berlioz
		(b) Pastorale	Bizet
4.	*Violin.*	Serenade from "Namouna" (arranged)	Lalo
5.	*Songs.*	(a) Seguidilla from "Carmen"	Bizet
		(b) Habanera from "Carmen"	Bizet
6.	*Piano.*	(a) Rêverie pastorale, Op. 43	Benjamin Godard
		(b) Au matin, Op. 83	Benjamin Godard
7.	*Songs.*	(a) Connais-tu le pays ?. From "Mignon"	Ambroise Thomas
		(b) Où va la jeune Indoue ? (Bell Song), from "Lakmé"	Delibes

MASSENET AND SAINT-SAËNS

1.	*Piano.*	Pièces de genre, Op. 10	Massenet
2.	*Songs.*	(a) Sonnet matinal	Massenet
		(b) Séparation	Massenet
3.	*Piano.*	(a) Carillon, Op. 72, No. 2	Saint-Saëns
		(b) Final, Op. 72, No. 6	Saint-Saëns
4.	*Songs.*	(a) Rêverie	Saint-Saëns
		(b) La Cloche	Saint–Saëns
5.	*Violin.*	Romance, Op. 37	Saint–Saëns
6.	*Songs.*	(a) Dans le sentier	Massenet
		(b) Marquise	Massenet
7.	*Piano.*	Pastoral from "Esclarmonde" (arranged)	Massenet
8.	*Songs.*	(a) Le Sommeil des fleurs	Saint–Saëns
		(b) Soirée en mer	Saint–Saëns
9.	*Piano.*	Rhapsodie d'Auvergne, Op. 73	Saint–Saëns

DEBUSSY AND FAURÉ

1.	*Piano.*	Les Estampes	Debussy
2.	*Songs.*	(a) Les Cloches (The Bells)	Debussy
		(b) Harmonie du soir (Evening Harmony)	Debussy
3.	*Piano.*	Barcarolle, Op. 41	Fauré
4.	*Songs.*	(a) Romance	Debussy
		(b) Clair de lune (Moonlight)	Fauré
5.	*Violin.*	Romances sans paroles, Op. 17	Fauré
6.	*Songs.*	(a) Les Berceaux (The Cradles)	Fauré
		(b) Les Roses d'Ispahan (The Roses of Ispahan)	Fauré
7.	*Piano.*	Suite bergamasque	Debussy

MODERN FRANCE

1.	*Piano.*	Trois valses, Op. 17	d'Indy
2.	*Songs*	(a) Le Mariage des roses (Marriage of Roses)	Franck
		(b) Lied (The Gathered Rose)	Franck
3.	*Piano.*	(a) Idylle. From Op. 75	Chaminade
		(b) Chanson bretonne. From Op. 75	Chaminade
4.	*Songs.*	(a) Madrigal	d'Indy
		(b) Lied maritime (A Sea Song)	d'Indy
5.	*Violin.*	Sonata No. 1	Franck
6.	*Songs*	(a) Sérénade	Pierné
		(b) Berceuse	Ropartz
7.	*Piano.*	España (arranged)	Chabrier

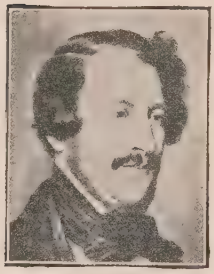
See *Modern French Songs* (2 vols.), edited by Philip Hale.

ITALIAN COMPOSERS

D. SCARLATTI

ROSSINI

CORELLI



DONIZETTI

VERDI

BELLINI

BOITO

PONCHIELLI

SGAMBATI

MASCAGNI

PUCCINI

LEONCAVALLO

IV. ITALY

THE name of Italy is pre-eminent in the annals of musical history. Even in ancient times it had its music, and reckoned among its instruments the *tibiæ* and *auleæ* (bassoons or clarinets as well as flutes) and the somewhat problematical water-organ. At the beginning of the Middle Ages we find Gregory the Great systematizing the Christian congregational singing, and introducing the authentic and plagal modes that form the Gregorian chant.

It may well be that the old Neume notation,—the earliest written musical signs,—had its origin in the Italian monasteries. This queer musical chirography, from which our turn and trill signs come, existed for a time without any staff. In the tenth century, however, some unknown musical genius adopted a horizontal line for the note F; and a second line was soon added for C, yellow or green in color, while the first was red. Before 1050, the monk Guido of Arezzo introduced a four-lined staff, and adopted the scale-syllables from the old hymn to St. John.

Ut queant laxis
*Re*sonare fibris
*Mi*ra gestorum
*Fa*muli tuorum,
*Sol*ve polluti
*La*bii reatum,
Sancte Johannes.

Germany saw the next great step in notation, the introduction of measured notes by Franco of Cologne in the thirteenth century. It is not surely known who first employed the bar line; but Italy again aided the growth of the art when Petrucci of Fossombrone invented music printing from movable types in 1498.

The works of the contrapuntal epoch are now laid aside for the most part, and rescued from oblivion only by a few ambitious singing clubs who seek novelty in antiquity. Yet this period lasted at least two centuries, — longer than the time from Bach's birth to Wagner's death. The music of the contrapuntal schools is by no means unpleasing to modern ears. In the earlier times, especially in the Flemish school, many composers aimed merely to display ingenuity in the interweaving of parts; these men were responsible for the intricate canons of their day, that could be sung forward or backward or in other devious ways. But many of the motets and madrigals (favorite sacred and secular forms) sound fresh and attractive to-day, in spite of unusual harmonic effects.

The names of Merulo, Nanini, Gabrieli, and others became famous in Italy, but **Giovanni Palestrina** (1515(?)–1594), was the greatest as well as the last of the Italian contrapuntists. He was appointed composer to the papal choir and won renown, if not money, by his noble works. One of these, the *Mass of Pope Marcellus*, saved the cause of music in the church. Secular melodies had crept in, and the Council of Trent was ready to abolish the musical service altogether; but Palestrina was requested to produce a work suitable for sacred purposes, and this mass (one of a set of three) turned the tide in favor of music. Palestrina's life was not unalloyed bliss; for he had a constant struggle with poverty and a large family. His work in Rome brought him little reward, and a composition dedicated to Philip II of Spain earned nothing beyond that monarch's thanks. Yet Palestrina was not without his honors, and once fifteen hundred of his townsmen entered Rome in triumphal procession, under his leadership. He died in 1594, and by a singular coincidence Orlanda di Lasso, the last and greatest Netherland master of counterpoint, died in the same year.

At that time a group of musical enthusiasts in Florence held frequent meetings and discussions, with the idea of reviving the

old Greek drama in a modern form. In that very year the opera *Dafne* was written; but it was not until six years later, in 1600, that the first opera, **Jacopo Peri's** *Euridice*, was performed in public. *Euridice* was free in style, and employed a sort of declamatory chant. The prima donna, however, if that term may be employed, enlivened the occasion with florid vocal embellishments, and thus in the very first work in the new form we find the origin of the rival schools of dramatic effect and vocal pyrotechnics.

Peri's opera led the way for something better, and Monteverde soon made many improvements. He demanded thirty-nine instruments instead of ten, and wrote good music for them, music that showed a really modern flavor. His orchestration was marked by originality, and he invented the violin *tremolo* that is now so popular in our theatres when the villain is about to kill the heroine.

The next important development in opera took place in the hands of **Alessandro Scarlatti** (1659–1725), who founded the so-called Neapolitan school. His fertility was amazing, for he wrote no less than a hundred and fifteen operas, of which forty-one are still in existence. He also composed music for the harpsichord, the piano of his time. This has remained almost wholly in manuscript, but when rescued from the dust-bin by energetic concert-givers, it shows a remarkable freshness. Scarlatti introduced the *da capo* form of aria, in which the repeat of the first part after the second gives the number a pleasing unity. His orchestra included flutes, oboes, bassoons, and horns, besides the usual strings, — enough to give effects not unworthy of the present day.

Domenico Scarlatti (1683 (?)–1757), son of Alessandro, worked at first in the operatic field, but soon gained renown as harpsichord player and composer. A contemporary of Bach and Handel, he was chosen to compete with the latter in a public exhibition of skill. The result of the contest was a draw, but if Scarlatti could hold his own in execution, he could not vie with his foreign rival in the creative field. Yet his work is of the greatest historical value, for he laid the foundation of the free style of piano compo-

sition. His works, which are numerous, if brief, are no longer contrapuntal, but homophonic; they do not show any mathematical interweaving of parts, but abound in chord effects, with graceful ornamentation.

A remarkable genius of this period was **Giovanni Battista Pergolesi** (1710–1736), who won much recognition in the field of sacred music. He, too, attempted the operatic form, but seldom with success. On hearing his *Olimpiade*, the more popular composer Duni told him that his music was too good for his audiences to understand; and so it proved. He gained recognition after death, but was forced to see lesser men win public favor during his life. His *Serva padrona* was the first real comic opera, and made the rounds of Europe. It has but two characters, the choleric master and the dashing servant who makes him a slave to her charms. In the work of Scarlatti we find the word "sonata" frequently employed, yet his compositions are not to be compared to the classical sonata-form. The term itself means merely a sounding-piece, or display-piece; and the beginning of the form is to be sought rather in the early Italian violin school.

The father of modern violin playing was **Arcangelo Corelli** (1653–1713). After study and travel, he settled in Rome, where he soon became the popular idol. He founded violin technique, by regulating the bowing, systematizing the shifts of position, and introducing chord playing. His last years were not all honor and glory, for during a trip to Naples he failed to please the king, and on his return to Rome he found himself supplanted by a lesser man; but future generations have given him the homage he deserves.

Giuseppe Tartini (1692–1770) was the leader of the next generation of violinists, and one of the world's great masters of the instrument. His style of playing and bowing was masterly, and his compositions are regarded as classics. The famous *Trille du Diable* is still a favorite display piece, and one that only the very greatest performers can attempt with success.

There were some good violinists in Germany, but Italy kept

the lead for many years. The school can easily be traced down from teacher to pupil, until Viotti settled in Paris. Under him the French school developed, and soon the names of Rode, Baillot, and Kreutzer became known. At a later date, Spohr built up the German school and introduced a broader style of playing, while Vieuxtemps and De Bériot created a Belgian school that claims Ysaye as its most modern representative.

But the greatest of all violin players was the Italian **Nicolò Paganini** (1782–1840). Leading a life of adventure and dissipation, his strange personality made him a victim of the wildest rumors, and his stupendous technique led the credulous to believe that he was aided by the devil. His secret, if secret he had, was probably the well-known one of hard work; for once a fellow-boarder, wishing to see the great artist, peeped into his room, and saw no trace of His Satanic Majesty, but merely a thin man absorbed in practising fingering without the bow. Paganini's facility with the G string gave rise to another weird tale. It was said that he spent eight years in prison for killing his sweetheart in jealous rage; that the dampness of the cell broke the three upper strings; and that he consoled his solitude on the remaining one. Unfortunately for the story, Paganini was before the public when eleven years old, so that the murder must have been committed by him at the tender age of three, if at all.

Italy retained her leadership in opera longer than in the violin field, and in the time of Mozart we find that master leaving his native land for an Italian sojourn. After the death of the younger Scarlatti, the names of Cimarosa and Paisiello became famous. Italian opera was then in one of its periods of development and vitality. During the few preceding decades, the *opera seria* had become a hide-bound model of convention; a male soprano for the hero, a prescribed number of characters, and the necessary arias for each one in every act. But with the advent of light opera came a style of music that was brisk, lively, and altogether delightful, — a style, too, that had a good effect on the more serious form.

Giovanni Paisiello (1741–1816) was trained in a Jesuit school, and at first devoted himself to sacred music; but the success of a comic intermezzo, written by him at twenty-two, started him on his real career. After Italian triumphs, he spent eight years in St. Petersburg, composing operas for the court of the Empress Catherine. More successes awaited him on his return, and he became the favorite of Napoleon, who actually preferred his music to Cherubini's. Paisiello had the gift of writing melodies of sincerity and directness, and became immensely popular. His *Barber of Seville* so pleased the people of Rome that they at first refused a hearing to Rossini's later and greater work on the same subject.

Domenico Cimarosa (1749–1801) displayed all the ease and facility of Paisiello, and soon rose to be his rival. Cimarosa, too, was called to St. Petersburg, and his intense dislike of the climate did not prevent his winning fresh laurels there. After leaving Russia he served the Austrian Emperor in Vienna, where his *Matrimonio segreto* eclipsed all other operas of its time, and placed him on the pinnacle of fame. In Naples this work ran for sixty-seven consecutive nights, the composer being called to lead the first nine. Cimarosa's music shows remarkable grace, fluency, and orchestral command, and in his happiest moments he rivals Mozart.

But trouble was brewing for Italian opera, — at least the more serious branch of it. While the lightness and brilliancy of the *opera buffa* were inimitable, these qualities were hardly suited to dramatic effects of breadth or earnestness, and when Piccinni was brought to Paris as a rival to Gluck, the dramatic truth and force of the latter's *Iphigénie en Tauride* cast the roulades of his Italian competitor in the shade. A new school arose, the school of *Orfeo*, of *Medée*, *Les Deux Journées*, *Fidelio*, *La Vestale*, and other dramatic works. Italy herself remained behind the times for a century, and has only awakened from her dream of self-sufficiency in the last fifteen years.

It is often said that a people get no better government than

they deserve, and the saying certainly applied to Italian opera. When the people, in city as well as country, demanded only trivial melodies and vocal confectionery, there was no incentive for the composers to write above the level of their audiences. The composers did not sit down in solitude and strive to produce worthy music, but were called from town to town and commissioned by theatre managers to write operas that would succeed with the public, not educate them.

Such a career was led by the renowned **Gioachino Antonio Rossini** (1792–1868), the "Swan of Pesaro." Rossini, indolent and pleasure-loving, broke off his study of counterpoint when he knew enough to write operas, and soon Venice, Bologna, Naples, and Milan vied with one another in paying him public homage and financial tribute. Rome, which frowned on his presumption in resetting the subject of Paisiello's *Barber of Seville*, greeted the new work with unbounded enthusiasm on the second night. Meeting with a cool reception at last, when he brought out *Semiramide* in Venice, he took his disappointment to London, where five months of popular and royal favor worked a complete cure. Then came a Parisian career that resulted in a real artistic triumph. Revisions of his early works were well received, and once more Italian opera came to dominate the foreign stage. But the higher standard of Paris reacted upon the composer himself, and in *Guillaume Tell* he produced a work of true dramatic force and artistic value, — something above the appreciation of his easy-going countrymen. After this he ceased composing as if ashamed to revert to his weaker style, and too lazy to continue in the worthier vein. Rossini's music in general shows the usual fatal facility of Italy, and is sometimes none too original. But he wrote frankly to please his public, and if his successes often cast a better class of music in the shade, *William Tell* proved that he could adopt the higher standard when he chose.

Gaetano Donizetti (1797–1848) and **Vincenzo Bellini** (1801–1835) formed, with Rossini, the famous trio of composers representing

the best of Italian opera in their day. Donizetti was trained for the law, but yielded to the attractions of art, — architecture and drawing, as well as music. Parental opposition drove him into the army, but his operatic ventures were so well received that he was soon exempted from service. He also displayed a facility that was almost too great; for while he produced no less than twenty-nine operas during seven years, they were mostly weak imitations of Rossini, and did not last. He excelled in the lighter vein, for there were no arbitrary conventions in *opera buffa*, and the music adapted itself naturally to the plot. *Don Pasquale*, *La Fille du régiment*, and *L' Elisire d'amore* may therefore be counted as real art works. But *Lucia di Lammermoor*, his greatest serious opera, shows the weakness of its school, — the dramatic meaning of the words is not heeded, and at the slightest pretext the singers are brought forward to give amazing displays of vocal fireworks; the heroine has her conventional mad scene, and sings better and better as her reason leaves her; the hero is always a tenor, the villain a deep bass; and the music flows on with mellifluous sweetness, while the most tragic events are occurring on the stage.

Bellini confined his work to *opera seria*, and left *Norma*, *La Sonnambula*, and *I Puritani* as his masterpieces. With all the defects of the early Italian school, his music often shows a tenderness and pathos that mark him as a man of real greatness.

Giuseppe Verdi (1813–1901) lived through many changes and passed through many periods in his own development. It seems strange to read that the Milan Conservatory rejected him as lacking musical talent; yet such was the case. He revenged himself later by writing a fugue on a theme that had proved too much for the Conservatory pupils.

His first stage work, *Oberto di San Bonifacio*, brought him into notice, and gained him an order for the comic opera, *Un giorno di regno*. But his beloved wife and two children died while he was at work, so it is not surprising that the music showed little of comic character.

Of Verdi's early operas, the best known are *Rigoletto*, *Ernani*, *Il Trovatore*, and *La Traviata*. They are often classed with the school of Rossini, but they show far greater vigor and many dramatic touches of real power. The famous quartet from *Rigoletto*, for example, shows a force of expression wholly lacking in the sextet from Donizetti's *Lucia*. *Un ballo in maschera* was written to a libretto that displeased the political authorities, so the location was changed to Puritan Boston, — an odd place for a masked ball and its fierce intrigues. The composer's very name gained political significance, for the letters could stand for "Vittorio Emanuele, Re d'Italia"; and the cries of "Viva Verdi" were not confined to musical circles.

With *La forza del Destino* and *Don Carlos*, Verdi began to develop the richer style of harmony and orchestration that was made fully evident in *Aïda*. The last work, written to order on a plot furnished by the Khedive of Egypt, remains a masterpiece after more than three decades. Its clear form, its clean-cut orchestral effects, its dramatic fidelity, and the happy blending of the good and the popular in its music, should make it a model for those operatic aspirants who struggle frantically to outdo the "Music of the Future" in their scores. *Otello*, sixteen years later, was more intense in its effects, while *Falstaff* (1893) combined intricate orchestration with surprising vivacity; but *Aïda* bids fair to remain the favorite.

Arrigo Boïto (1842–) wrote one important work, *Mefistofele*, and then became a librettist. This opera shows the influence that was to be found in the new school, — due to Wagner, in large part, but also to the instrumental masters. While Italy had remained satisfied with tuneful opera, Germany had brought forth Bach, Handel, Haydn, Mozart, Beethoven, and Schubert, — musical Titans who showed that their art meant more than the meaningless roulades of a favorite prima donna. Yet in the middle of last century Italy had almost no conception of symphonic music. She possessed her song writers, — Arditi, Pinsuti, Mattei, Tosti, and

others, — whose lyrics were not without emotional power; but when Pinelli tried to give an orchestral concert in Rome, there were only fourteen francs left in the box-office, to divide among sixty musicians. Sgambati met a similar reception when he produced a Beethoven symphony, and had to pay for it out of his own pocket.

Giovanni Sgambati (1843–) became the leader of the Italian symphonists. Famous as a pianist, he thought of studying with Liszt at Weimar; but Mahomet did not have to go to the mountain, for Liszt came to Rome. His friendship, and that of Wagner, enabled Sgambati to publish his works and devote himself seriously to composition. Others followed his lead, — Martucci in Naples, and Del Valle de Paz in Florence; while many have worked abroad, such as Di Pirani in Germany, and Busoni for a time in America.

The new realistic school in opera made a sudden entrance in 1890. **Pietro Mascagni** (1863–) then unknown, won the Sonzogno prize with his *Cavalleria Rusticana* and soon the work had traveled around the world. While its music is not of the very highest order, it has a note of truth and savage power that carries conviction. Composite in style, it is free from all banality, and such numbers as the *Siciliana*, the noble *Regina Coeli*, and the air *My King of Roses* still retain their charm, to say nothing of the sugary *Intermezzo*. Mascagni's later works include *L'amico Fritz Ratcliff*, *Iris*, *Silvano*, *Le maschere*, and *Amica*, but none of them has gained success, and the composer's fall has been almost as rapid as his rise.

Ruggiero Leoncavallo's *Chatterton* had failed, and his ambitious *Medici* trilogy was hardly a success; but the fame of *Rustic Chivalry* aroused him to do likewise, and his *Pagliacci* (strolling players) has become a companion piece to the earlier work. Its music, if less directly popular, is well knit and powerful, and the opera has won a lasting success. Leoncavallo, too, has been unable to repeat his triumphs, and *Roland of Berlin*, on a libretto

chosen and arranged by the German Emperor, has received attacks that are not wholly the work of envy.

In the hands of lesser men, the school rapidly degenerated. Tasca, Coronaro, Cilèa, Rossi, and others have won some renown, but their music is not great, and their librettos often show only the coarse and brutal side of the "Verismo" idea. Some, like Franchetti, have adopted higher standards; but the rest seem to forget that beauty may be real, as well as ugliness and crime.

Giacomo Puccini (1858–) came of a musical family, and was named by Verdi as his probable successor. Time has justified this verdict; for while Puccini has hardly equaled Verdi, his works show real musical value, and true dramatic instinct. Less piquant and sensational than *Rustic Chivalry*, they will probably be more permanent. *Le Villi*, the first, was probably the origin of the modern one-act idea. *Edgar*, a sort of Gypsy *Carmen*, was not wholly effective. *Manon Lescaut*, another early work, seemed rather a succession of scenes than a coherent opera, but some of these show a growing mastery of dramatic effect. *La Bohème*, based on Murger's *Vie de Bohème*, gained world-wide renown, and the note of haunting sweetness in its music gives the opera a perennial charm. *Tosca*, too, made the rounds of all civilized countries. Its tragic plot is set with a mastery of effect and a realistic skill that deserve the highest praise. But Puccini, also, has met with partial failure, and his *Madama Butterfly* depends largely on its libretto for success.

Dom Lorenzo Perosi (1872–) has made an ambitious attempt to revive the glories of Italian sacred music. A weak constitution has not prevented him from bringing the utmost enthusiasm to his task, and he is so absorbed by the subject in hand that he sees the picture actually before him as he writes the notes. His sacred trilogy, *The Passion of Christ*, includes the Last Supper, the Sermon on the Mount, and the Death of the Redeemer, and the work made a sensation through Italy. Among his other oratorios are

The Transfiguration, The Annunciation, The Raising of Lazarus, and the two-part *Moses.* In these, as in his masses, he aims to blend the older classical style of Palestrina with the modern dramatic feeling. If his music is occasionally too popular in effect, he is eminently fitted for his audiences, and may lead the way to a loftier school.

In recent years the German influence has gained a firmer hold in Italy, and such men as Bossi, Buongiorno, and Wolf-Ferrari show a more cosmopolitan tendency than their predecessors. **Marco Enrico Bossi** (1861–) became famous as organist and conservatory director, but is better known as composer. His numerous works are mostly for his instrument, and include an organ concerto given at the Chicago fair. A more recent triumph is the oratorio *Paradise Lost,* a setting suggested by Madame Rubinstein.

Buongiorno (1864–) gained valuable dramatic experience as leader of an operetta troupe. His one-act *Michelangelo and Rolla* is in refreshing contrast to the "Verismo" crudities, and its libretto tells a touching story of the ambition, love, and self-sacrifice of the sculptor Rolla. *Das Mädchenherz,* a longer work, treats another idyllic theme with sympathetic music.

Wolf-Ferrari may justly devote himself to Teutonic ideals, for his father was a German. His *Cenerentola* really belongs to the new romantic school of Germany, while his *Donne curiose,* a lively comic opera, with delicious music, is winning favor all over Europe.

Italy is still in a transition period, and it is hard to guess what the future has in store for her; but she has bravely shaken off her lethargy, and put herself fully abreast of the most recent developments in music. Even now her achievements in this field are not to be despised.

Questions

1. What were Neumes, and how was the staff developed from them?

2. How did the syllables of the scale originate, and who first used them?

3. What service did Palestrina render to the cause of sacred music?

4. Who wrote the first opera, and what were his aims in so doing?

5. In what special fields did Alessandro and Domenico Scarlatti work?

6. What does the word "sonata" mean, and how did the form first develop?

7. Outline the different schools of violin playing, and name some men in each.

8. What two composers were called to St. Petersburg, and what great comic opera did each write?

9. Why may *opera buffa* be regarded as more strictly artistic than the old *opera seria?*

10. What Italian composer was cast in the shade by Gluck?

11. What is Rossini's worthiest work, and what great comic opera did he write?

12. Name three comic operas by Donizetti, and three serious operas by Bellini.

13. Name three of Verdi's early works, and tell how they differ from those of Rossini.

14. Compare the music of *Aïda*, *Otello*, and *Falstaff*.

15. What composer became a librettist, and what opera did he write?

16. Name three Italian song writers.

17. Who is the leader of the Italian symphonists?

18. Name the two chief operas of the realistic school, and tell who wrote them.

19. Describe the music of Puccini, and name his two best operas.

20. Name a large work by each of the following: Wolf-Ferrari, Bossi, Buongiorno, Perosi.

PROGRAMS

I. Easy

1.	*Piano.*	(a) Consolation	A. Scarlatti
		(b) Pastorale	A. Scarlatti
2.	*Songs.*	(a) Nina	Pergolesi
		(b) Star vicino	Salvator Rosa
3.	*Violin.*	Minuet (Arranged for violin)	Boccherini
4.	*Songs.*	(a) Santa Lucia	Cottrau
		(b) Funiculi–Funicula (A merry heart)	Denza
5.	*Violin.*	Rustic Chivalry (arranged by Hermann)	Mascagni
6.	*Songs.*	(a) Beauty's Eyes	Tosti
		(b) Mignarde, Gavotte	Dell 'Acqua
7.	*Piano.*	Children's Album	Bossi

II. Medium

1.	*Piano.*	Sonata in A major (B. and H. 47)	A. Scarlatti
2.	*Songs.*	(a) Prayer	Stradella
		(b) Nocturne	Denza
3.	*Violin.*	William Tell (Potpourri by Cramer)	Rossini
4.	*Songs.*	(a) Dream of Love	Tosti
		(b) Oh, Leave Me Not	Mattei
5.	*Piano.*	Wedding March (arranged)	Bossi
6.	*Songs.*	(a) Dost Know	Rotoli
		(b) Love Ever Faithful	Bucalossi
7.	*Piano.*	Intermezzo from Suite, Op. 21	Sgambati

III. Difficult

1.	*Violin.*	Sonata, Op. 5, No. 12	Corelli
2.	*Songs.*	(a) Bedouin Love Song	Pinsuti
		(b) Sailor's Prayer	Mattei
3.	*Piano.*	Nocturne, No. 6, E-major	Sgambati
4.	*Song.*	Una voce poco fa, from "Barber of Seville"	Rossini
5.	*Violin.*	Moto perpetuo, Op. 11	Paganini
6.	*Songs.*	(a) Non t'accostare all' urno	Verdi
		(b) Magnetic Waltz	Arditi
7.	*Piano.*	Hymn to Hope	Sgambati

EARLY ITALIAN MUSIC

1.	*Piano.*	(a) Minuetto from Toccata, No 4	A. Scarlatti
		(b) Fugue in F minor	A. Scarlatti
2.	*Songs.*	(a) O cessate di piagarmi	A. Scarlatti
		(b) Le violette	A. Scarlatti
3.	*Piano.*	(a) Sonata, No. 6	D. Scarlatti
		(b) Sonata, No. 9	D. Scarlatti
4.	*Songs.*	(a) Chi vuol la Zingarella	Paisiello
		(b) Se Florindo è fedele	A. Scarlatti
5.	*Violin.*	Sonata, No. 4 in G	Tartini
6.	*Songs.*	(a) Star vicino	Salvator Rosa
		(b) Pur dicesti	Lotti
7.	*Piano.*	(a) Gavotte	Martini
		(b) Prelude and Fugue in E minor	Martini

See *Early Italian Piano Music,* edited by M. Esposito.

ITALIAN OPERA COMPOSERS

1.	*Piano.*	Overture, *La gazza ladra* (arranged)	Rossini
2.	*Song.*	Casta diva, from "Norma"	Bellini
3.	*Song.*	Cari luoghi ov'io passai, from "Linda di Chamounix"	Donizetti
4.	*Piano.*	March from *Aïda* (arranged)	Verdi
5.	*Song.*	Infelice, from "Ernani"	Verdi
6.	*Song.*	Oh! gioja che si sente, from "Lucia"	Donizetti
7.	*Piano.*	Fantasia, *Trovatore*	Verdi
8.	*Song.*	Bel raggio, from "Semiramide"	Rossini
9.	*Song.*	Willow Song, from "Otello"	Verdi
10.	*Piano.*	Overture, William Tell (arranged)	Rossini

MODERN ITALY

1.	*Piano.*	(a) Romance, from Op. 95	Bossi
		(b) Humoresque, from Op. 95	Bossi
2.	*Songs.*	(a) My King of Roses, from "Rustic Chivalry"	Mascagni
		(b) Ave Maria, from "Rustic Chivalry"	Mascagni
3.	*Piano.*	(a) Air, from Suite, Op. 21	Sgambati
		(b) Etude mélodique, from Suite, Op. 21	Sgambati
4.	*Songs.*	(a) Un verde praticello	Wolf-Ferrari
		(b) Asi che non sapevo ?	Wolf-Ferrari
5.	*Piano.*	Suite ancienne, Op. 103.	Bossi
6.	*Violin.*	Selection from Suite, Op. 99	Bossi
7.	*Piano.*	Im Walde, Op. 47a	Di Pirani
8.	*Songs.*	(a) Visione	Sgambati
		(b) Prière	Sgambati
9.	*Piano.*	Scherzo-etude, Op. 67	Wolf-Ferrari

V. ENGLAND.

The music of England dates back to early times, and reached a high state of development at an epoch when continental Europe had scarcely emerged from the dark ages. We find historical glimpses of this in the music of the early bards, who flourished in still more remote times. In Wales every freeman carried his harp, and to be seen without it meant disgrace. It was in the disguise of a harper, tradition says, that King Alfred penetrated the camp of the hostile Danes and learned their strength and their plans. At a later date we find Canute improvising a song, inspired by the evening sunset and the distant vespers at Ely. In the battle of Hastings the Norman baron, Taillefer, charged ahead of the ranks singing the *Chanson de Roland*, and throwing his mace into the air, — an action that was the origin of our modern drum-major and his antics.

That a more developed style of music existed is shown by one of England's most precious manuscripts, — the six men's song, or glee, entitled *Sumer is icumen in*. This wonderful song is for six voices, four in strict canon form, the melody repeating in each voice. It dates from the thirteenth century, and its grace and liveliness mark it as the product of a skilled musician and a flourishing school. Many of the old glees, rounds, and catches date back centuries into the middle ages. Such a one was *Turn again, Whittington*, first sung (with other words) in 1453. These works prove that England was well advanced in counterpoint long before the beginning of the first Flemish school.

The invention of measured notes is usually ascribed to Franco of Cologne, but England may claim it also. The German friar lived at the end of the twelfth century, while Walter Odington, the

BRITISH COMPOSERS

PURCELL

BALFE

SULLIVAN

COWEN

MACKENZIE

BANTOCK

COLERIDGE-TAYLOR

ELGAR

"Monk of Evesham," was alive in 1316; but the dates are uncertain, and Odington's treatise, *De Speculatione Musicae*, may have been wholly independent of Franco's work, De Musica *Mensurabili*, or may have set forth a more complete system.

The early English school of counterpoint found its worthiest expression in the works of John Dunstable, who lived in the first half of the fifteenth century. A contemporary of Dufay, it has been said that he invented counterpoint; but that art was probably of gradual growth, and due to the work of many men. Dunstable wrote a fairly large number of compositions, of which a valuable collection was recently found by Fr. Haberl at Trent. His most striking work was the three-voiced song, *O Rosa Bella*.

The stricter forms of the day were also represented in Dunstable's writings, and in the British Museum is an enigma canon, by him, which has not yet been deciphered. Such mathematical music, in which the parts fitted forward, backward, or in other more recondite ways, gradually gave way to the motet and the madrigal, — part-songs on sacred or secular subjects, written in contrapuntal style, with melody supporting melody. These, in turn, were followed by the simpler ballads and carols, — melody supported by harmony. The quaint flavor of these ballads is an indication of their antiquity, and such examples as *The Three Ravens*, *The Maid of Islington*, *The Jew's Daughter*, and *Barbara Allen* are sure to interest the student of this early music.

The age of Elizabeth suggests the literary triumphs of the English dramatists. It was marked also by a great musical development. Such a song as *Drink to Me Only With Thine Eyes* shows a high standard of excellence, and the fact that its composer remains unknown proves that more important works must have held the public notice. The names of Tallys, Tye, Byrd, Morley, Weelkes, Gibbons, Farrant, and Wilbye were scarcely less important in music than those of Marlowe and Ben Jonson in literature. Tallys has been called the father of English cathedral music, and enjoyed with Byrd a monopoly of music printing.

All these men worked in the strict polyphonic style, but did not disdain a lighter vein as well. Thus Morley's *First Booke of Aires* contains many beautiful songs with lute or bass-viol, including *It was a Lover and His Lass*, from *As you Like It*. The great master of lute music, however, was John Dowland, who excelled in playing that instrument, no less than in composing for it. That the lute went out of fashion is not surprising, for its pairs of strings, in unison, were often out of pitch, and it was said that if a lute player lived to eighty he had spent sixty years of his life in tuning his instrument. Yet the bright, guitar-like character of accompaniment renders the old lute music delightful to-day when played on our modern pianos.

At a later period the division between Cavalier and Roundhead became as marked in music as in political life. The songs of the Puritans were as gloomy and forbidding as their austere principles. Here, for instance, are the words of one doleful refrain: —

> "In the black, dismal dungeon of despair,
> Pined with tormenting care,
> Racked with my fears,
> Drowned in my tears,
> With dreadful expectation of my doom,
> And certain horrid judgment soon to come,
> Lord, here I lie,
> Lost to all hope of liberty."

The gay, dashing songs of the cavaliers formed the most striking contrast imaginable to these lugubrious outbursts, as the student may readily see by examining *When the King Comes Back to His Own Again*, *Here's a Health unto His Majesty*, and others of their class.

With the return of Charles II came also the restoration of music to her former rights. Coffee became popular in London, and the music of the coffee-houses paved the way for public concerts. At this time, too, England's greatest musical genius came upon the scene, in the shape of Purcell.

Henry Purcell (1658-1695) was the first great English composer who can fairly be classed with the modern school. Counterpoint and polyphony were now laid aside, and music began to develop along its harmonic path; in fact, Purcell has been called "the originator of English melody, as the term is now understood." He established a form of English opera that lasted for nearly two centuries, and in this form he equaled his great contemporary, Lully, in dramatic power, and surpassed him in melodic grace. He composed sacred works that were studied with eagerness and profit by Handel, and his songs retain their freshness and charm to-day. He worked in all fields of music, and excelled in all. One of his compositions played its part in history, for *Lilliburlero*, originally written as a quickstep and supplied by Lord Wharton with words of political meaning, was sung through all England, and aroused the spirit that drove James II from his throne.

The London career of Handel is too well known to need detailed description. The initial success of his opera *Rinaldo* took the public by storm, and on a second English trip he determined to stay permanently, because of Queen Anne's favor. The succession of George I, his former master, whom he had deserted in Hanover, proved an unpleasant surprise; but he regained royal favor by his *Water Music*, played on a barge following the king's at an aquatic festival on the Thames. His long career as writer of operas and oratorios, resulting in the winning and losing of several fortunes, filled more than forty years of English musical life.

The year 1727 was marked by the production of the remarkable *Beggar's Opera*. This work, written by John Gay, with tunes arranged by Dr. Pepusch, was really the first comic opera in England. Its keen satire on prevailing fashions, corruption, and crime won for it an instant success; the manager, Rich, gave it sixty-two performances in one season, and it was said that the work made Rich gay and Gay rich. This piece, based as it was on popular tunes, was the origin of the so-called ballad operas that flourished for many years in England.

One of England's foremost composers in the eighteenth century was the celebrated **Dr. Arne** (1710–1778). Destined for the law, like so many other famous musicians, he practiced in secret, and became a skilful player of the spinet and violin. He, too, entered the operatic field, but won his first great success by setting the masque, or allegory, of *Comus*. A later masque, *Alfred*, contains the famous song, *Rule, Britannia*. He, too, wrote in nearly every musical form, composing oratorios, overtures, violin sonatas, organ pieces, harpsichord music, and songs of varied style.

Haydn, like Handel, visited England, but did not make it his home. Though he became the "lion" of the season on each of his two trips, and composed the *Salomon Symphonies* during his visit, he did not exercise any permanent influence on English musical life.

Another notable English composer was **Charles Dibdin** (1745–1814). Of his many operas *The Waterman* and *The Quaker* held the stage for many years, but Dibdin is best known by his remarkable sea songs, frequently written as parts of his operas or musical entertainments. These songs show a real nautical flavor, — not merely what landsmen imagine as such, but the actual terms and phrases employed by the sailors themselves. Dibdin's eldest brother was a sea-captain, whose life must have furnished material for the composer, and whose death at sea inspired the renowned *Tom Bowling*. Such songs as *The Token*, *Saturday Night at Sea*, *Ben Backstay*, and many others of equal interest, made Dibdin known as "The Tyrtæus of the British Navy," and were said to be worth thousands of seamen in time of war.

English opera was carried into the nineteenth century by **Sir Henry Bishop** (1786–1855), whose *Circassian Bride* won an early success. Such works as *Cortez*, *The Fall of Algiers*, *The Knight of Snowdon*, and *Maid Marian* are excellent examples of the ballad-opera style at its best. Bishop was actually engaged as a rival to Weber, when the latter brought out *Oberon;* but he renounced his

natural style in the effort for something more involved, and his *Aladdin* failed in consequence.

The general form of ballad-opera was continued by Balfe, Benedict, and Wallace, who won immense popular successes. **Michael William Balfe** (1808–1870) composed operas by the dozen, but the *Bohemian Girl* far exceeded the others in public favor. **Sir Julius Benedict** (1804–1885) was a native of Stuttgart, but made England his home. Less prolific than Balfe, he won almost as great triumphs with his *Crusaders* and *Lily of Killarney*. **William Vincent Wallace** (1814–1865) was, like Balfe, of Irish birth. His most important production was *Maritana*.

In the middle of the last century music in England was at a low ebb. Popular taste was satisfied with these simple and conventional works, and understood little more than the weaker side of Mendelssohn. Then followed a consistent effort to build up a worthy English school, — an effort that was hardly successful in its time, but paved the way for the greater glories of the present.

Of the five men who led in this musical renaissance, **Charles Villiers Stanford** (1852-) was the most important. After study in Germany, he became head of the Royal College of Music, and organist at Cambridge. His works have met with fair success, but their ambitious character does not wholly redeem them from the reproach of being academic, — displaying more of learning than of inspiration. His operas include *The Veiled Prophet*, an early work; *Shamus O'Brien*, popular because of its Irish subject, *The Canterbury Pilgrims*, picturing the rollicking life of old England; and *Much Ado about Nothing*, graceful enough, but receiving the sarcastic criticism that the music justifies the title. He has also written oratorios, cantatas, symphonies, and some excellent Irish folk songs.

Sir Charles Hubert Hastings Parry (1848-) has filled a position at Oxford similar to that of Stanford at Cambridge. He has composed four symphonies, a set of symphonic variations, and two overtures, but he shows at his best in oratorio. His sacred

works include *Judith*, *King Saul*, and *Job*, and show a power and loftiness of style that "bring all heaven before our eyes," according to one enthusiastic critic.

Sir Alexander Campbell Mackenzie (1847–) lived in Edinburgh as teacher, conductor, and violinist, until 1888, when he became head of the Royal Academy of Music, in London. An early cantata, *The Bride*, was followed by the opera *Colomba*, which really deserved a lasting success. *The Troubadour* was less effective, but the comic opera *His Majesty* abounds in musical drollery. *The Rose of Sharon* and *Bethlehem* are worthy oratorios, and he has produced four overtures, the *Manfred* entr'actes, and the *Coriolanus* music for orchestra.

Frederic Hymen Cowen (1852–) has produced four operas, two oratorios, and seven cantatas, *The Sleeping Beauty* and *The Water Lily* being delightfully poetic. But he is better known by his six symphonies, among which the *Scandinavian*, *Idyllic*, and *Welsh* rank in the order named. The first has become a standard work in England, and contains a striking tone-picture of the sombre Norwegian fiords.

Arthur Goring Thomas (1851–1892) showed his French descent by turning to the lighter style of romantic music, in which he excelled. His *Esmeralda* has shown effective dramatic qualities on the stage, though *Nadeshda*, a later work, met with a colder reception. *The Golden Web* was first produced after his death. His greatest composition was *The Swan and the Skylark*, a posthumous cantata.

While these five men are usually grouped together, many others may be classed with them. Sir John Stainer won a leading position as a sacred composer. Sir George Macfarren of an older generation, clung to the ballad-opera, while Walter Cecil, his younger brother, placed himself abreast of the new instrumental movement. Sir J. Frederick Bridge is organist at Westminster, and is often called in jest "The Westminster Bridge." He enlivens his teaching with many flashes of wit; but this brightness does not

always enter into his music, for Ernest Newman once said that such men as Bridge and Mackenzie could no more hatch out a new school of music than a hen could hatch out hard-boiled eggs.

But their labors have certainly raised the standard of musical taste in England, and opened the way for a new generation of more advanced composers. At the head of these new leaders stands **Sir Edward William Elgar** (1857–), a composer whose orchestral mastery is due wholly to self-education. Son of a cathedral organist, he soon mastered his father's instrument, and later on became violinist in a Worcester theatre. As violin teacher, he began to train himself in composition, and studied works on harmony and instrumentation. Most of these he found unattractive: "I read them, and I still exist," is his way of putting it; but he gives high praise to Mozart's *Thorough-Bass School.* Like so many great modern composers, including Strauss, he drew his first inspiration from Mozart; and he considers his most valuable training a symphony which he wrote with Mozart's G minor work as a model, using the same number of bars and the same instruments. When he managed to get hold of a new orchestral score, he would stuff his pockets with bread and cheese and go into the fields to study it, leaving his pupils to wait for him in vain.

Birmingham saw the production of his early works, but the cantata *The Black Knight*, given at Worcester, aroused the first public interest in him. *The Light of Life* and *King Olaf* followed, the latter displaying the strength of maturing genius. In 1899 London became acquainted with him through his orchestral variations, each section of this work depicting one of the composer's friends. A wider fame came to him a year later, through his *Dream of Gerontius*, a setting of Cardinal Newman's poem that treats of the death of Gerontius and the reception of his soul in the celestial regions. Even more ambitious was *The Apostles*, planned as the first of a set of oratorios. The work is built on a grand scale, but excess of psychological effects and arbitrary guiding motives give it a somewhat artificial flavor.

Elgar's other works include several attractive overtures,—*Froissart, In the South,* and the popular *Cockaigne;* the broad *Pomp and Circumstance* marches; the noble *Sea Pictures,* for voice and orchestra; incidental music to *Diarmid and Grania; The Banner of St. George,* and other early cantatas; also several sacred works and many songs. Elgar stands to-day as a great and original genius, in a land where many talented musicians have lacked real inspiration.

Samuel Coleridge-Taylor (1875–) is the first great composer of negro blood. Son of a full-blooded African physician and an English mother, he shows in his music the very passion of the tropics. His favorite instrument is the violin, for which he has produced the fervid *Southern Love Songs* and *African Romances,* as well as the *Hiawatha Sketches.* The last subject appealed strongly to the composer, and in 1898 he produced his cantata *Hiawatha's Wedding Feast.* Its rich, glowing instrumentation and warmth of feeling form an excellent setting for Longfellow's picture, and won instant recognition. This work was followed by *The Death of Minnehaha* and *Hiawatha's Departure.* Two later cantatas, *The Atonement* and *The Blind Girl of Castél-Cuillé,* are less successful, but the composer has already achieved lasting international fame.

A school of orchestral romanticists has now come into being, under the efficient lead of **Granville Bantock** (1868–). His cantata, *The Fire-Worshippers,* brought him into notice, and was followed by the one-act operas *Caedmar* and *The Pearl of Iran.* A vaster work is the setting of Southey's *Curse of Kehama,* planned for a series of no less than twenty-four symphonic poems. The *Time Spirit* is a more recent orchestral triumph, showing true musical inspiration.

With Bantock have been associated five other composers: William Wallace, the eldest, shows much imagination in such works as Ibsen's *Lady from the Sea* and the *Pelléas* and *Mélisande* overture. Erskine Allon's cantata, *The Oak of Geismar,* and

overture, *The Maid of Colonsay*, have made his early death much regretted. Reginald Steggall's *scenas*, *Alcestis* and *Elaine* show expressive ideas. Stanley Hawley has devoted himself to melodrama (music with spoken words), while Arthur Hinton's songs, piano works and orchestral *Triumph of Cæsar* show great beauty.

Among many lesser composers who followed the leaders of the renaissance, Arthur Somervell produced *The Forsaken Merman* and many attractive songs. Robert Bridges won fame also by his vocal works. Algernon Ashton's piano music is of excellent quality. Alan Grey, Frederick Cliffe, and Arthur Hervey have shown poetic gifts, while **Hamish MacCunn** holds the leadership among Scotch composers. The Scottish folk songs, with their rare beauty and historic value, deserve a chapter by themselves, but have not, as yet, given rise to a real school of Scotch composers.

England's many women composers have devoted themselves chiefly to song composition. In the first half of the last century English music was a prey to sentimentalism, — a fault that tinged even Field's nocturnes and other works. Such women as "Claribel" (Mrs. Barnard), Virginia Gabriel, Madame Sainton-Dolby, Clara Macirone, and Hope Temple catered to the public taste, though often able to do better work. The one really great composer among the women was Alice Mary Smith (Mrs. Meadows White), whose cantatas and orchestral works show marked power of expression, united with real melodic gifts.

Maude Valérie White upheld the glory of her sex by setting Herrick, Shelley, and other poets with the most delicate musical workmanship. Among more recent women composers are **Liza Lehmann,** whose cycle, *In a Persian Garden*, has charmed two continents; Guy d'Hardelot (Mrs. Rhodes), whose *Sans toi* and *Avec toi* show much power of expression; and Frances Allitsen, whose "acting songs," such as *The Fan*, are favorites with Madame Calvé. Many men, too, have put forth their best efforts in the lyrical field, — Roeckel, Hatton, Hullah, Molloy,

and Marzials, the works of the last showing a most exquisite daintiness.

The work of **Sir Arthur Sullivan** (1842–1900) in light opera, from *The Contrabandista* to *The Gondoliers*, almost created a new school. He brought to his music a freshness of inspiration and grace of melodic invention that have been the despair of his imitators in this field. His ambition led him into higher paths, for he produced cantatas such as *The Prodigal Son* and *The Golden Legend*. He wrote the grand opera *Ivanhoe*, and he longed to create a great oratorio.

A composer of similar gifts is **Edward German** (1862–), who was chosen to finish Sullivan's *Emerald Isle*. German has written two operas, *The Rival Poets* and *Merrie England*, but is better known by his incidental music to Shakespearean plays. He has also written a *Welsh Rhapsody* and other orchestral works. In all of these he shows a most remarkable facility of melodic utterance, and attains effects of striking beauty by the simplest diatonic means. This difficult simplicity is a most valuable quality, and should serve as an example to many young aspirants who strive after a more ambitious complexity, — and fail.

Modern orchestral music is certainly flourishing in England, and composers are now becoming as frequent as blackberries in August. Among the younger men, Clarence Lucas has won fame by his orchestral and piano works. Cyril Scott writes instrumental and chamber music of the most modern and modulatory quality. Colin McAlpin has written two operas, *Crescent and Cross* and *King Arthur*, while C. E. Pritchard's *Kunacepa* is based on an Indian subject. Joseph Holbrooke is attempting involved symphonic poems, showing the complexity of Strauss without his power. Recent novelties at the Queen's Hall concerts include York Bowen's symphonic poem, *The Lament of Tasso*, a pastoral suite by Garnet Wolseley Cox, the introduction to Ernest Blake's opera, *Die Bretwalde;* a rhapsody, *Into the Everlasting*, by Rutland Boughton; W. H. Reed's *Suite Vénitienne;* Edgar Bainton's

symphonic poem, *Pompilia;* and a concerto by Nicholas Gatty. All these names show that the musical movement in England is widespread, and augurs the very best results for her future development.

Questions

1. What Englishman invented a system of measured notation?
2. Name as many composers of the Elizabethan period as you can, including one who wrote lute music.
3. Who is considered England's greatest composer, in what forms did he write, and what work of his gained importance in history?
4. What was *The Beggar's Opera*, and why was it important?
5. Who wrote the song, *Rule, Britannia?*
6. Who was called "The Tyrtæus of the British Navy," and why?
7. Who wrote the following ballad-operas: *Maritana, The Lily of Killarney, The Bohemian Girl?*
8. What operas did Stanford write?
9. What are the chief works of Mackenzie?
10. Name three important symphonies by Cowen.
11. What other men are usually classed with the three just mentioned, and what part did they play in England's musical development?
12. Describe the life and works of Elgar.
13. Who is the first great negro composer, and what are his chief works?
14. Who are some of England's great women composers?
15. Name as many modern English orchestral composers, not already mentioned, as you can.

PROGRAMS

I. Easy

1. *Piano.* Sellinger's Round. Arr. by Byrd.
2. *Songs.* (a) Drink to me only . . . . . .
   (b) Tom Bowling . . . . . Charles Dibdin
3. *Violin.* Henry VIII Dances (arranged) . . . . . Edward German
4. *Song.* The Maid of Islington. Ballad . . . . . .
5. *Piano.* Gavotte . . . . . Frederic Archer
6. *Song.* My Lady's Bower . . . . . Hope Temple
7. *Violin.* Hiawatha Sketches . . . . . S. Coleridge-Taylor

II. Medium

1. *Piano.* Sonata No. 11 . . . . . Dr. Arne
2. *Songs.* (a) Sally in our Alley . . . . . .
   (b) The Lass with the Delicate Air . . . . . Dr. Arne
3. *Violin.* Romance in D major . . . . . Julius Benedict
4. *Songs.* (a) Lilliburlero . . . . . Henry Purcell
   (b) Twickenham Ferry . . . . . Theo. Marzials
5. *Piano.* Twelfth Nocturne . . . . . John Field
6. *Duet.* O That We Two Were Maying . . . . . Alice Mary Smith
7. *Violin.* Revery in F . . . . . Algernon Ashton

III. Difficult

1. *Two Pianos.* Herod. Suite . . . . . S. Coleridge-Taylor
2. *Songs.* (a) O, Bid Your Faithful Ariel Fly . . . . . Thomas Linley
   (b) The Vicar of Bray . . . . . .
3. *Piano.* The Witch of Atlas . . . . . Granville Bantock
4. *Song.* Sans toi. . . . . Guy d'Hardelot
5. *Violin.* Sonata, Op. 11 . . . . . Villiers Stanford
6. *Song.* Sea Slumber Song . . . . . Edward Elgar
7. *Piano.* Pavane and Gavotte, Op. 32 . . . . . Algernon Ashton

SHAKESPEAREAN SONGS

1. Farewell, Dear Love.
2. Peg-a-Ramsay.
3. Green Sleeves.
4. Willow Song.
5. Come Unto These Yellow Sands . . . . . Purcell
6. Full Fathom Five . . . . . Purcell
7. Sigh no More, Ladies . . . . . R. J. Stevens

8. When Daises Pied . . . . . Arne
9. Where the Bee Sucks . . . . . Arne
10. Bid Me Discourse. . . . . Bishop
11. Now the Hungry Lion Roars . . . . . Linley
12. O, Bid Your Faithful Ariel Fly . . . . . Linley
13. Fear No More the Heat o' the Sun . . . . . Parry
14. Sigh No More, Ladies . . . . . Sullivan
15. O Mistress Mine . . . . . Coleridge-Taylor

See *Fifty Shakespere Songs*, edited by Dr. Charles Vincent.

ENGLISH SONGS

1. Since First I Saw Your Face . . . . .
2. Lilliburlero . . . . . Henry Purcell
3. The Token. . . . . Charles Dibdin
4. Shepherd's Cradle Song . . . . . Arthur Somervell
5. In the Garden . . . . . Maud Valérie White
6. Three Jolly Sailor Boys . . . . . Theo. Marzials
7. Irish Lullaby . . . . . Alicia A. Needham
8. A May Song . . . . . A. C. Mackenzie
9. Will He Come? . . . . . Arthur Sullivan
10. Youth . . . . . Frances Allitsen
11. I Hid My Love . . . . . Guy d'Hardelot
12. Roses After Rain . . . . . Liza Lehmann
13. Serenade . . . . . Granville Bantock
14. She Rested by the Broken Brook . . . . . S. Coleridge-Taylor
15. Pipes of Pan . . . . . Edward Elgar

THE ENGLISH RENAISSANCE

1. *Piano, 4 hands.* Processional March. . . . . A. C. Mackenzie
2. *Songs.* (a) A Song of Sunshine . . . . . A. Goring Thomas
   (b) Wind in the Trees. . . . . A. Goring Thomas
3. *Piano.* Three Romances, Op. 14 . . . . . Sterndale Bennett
4. *Songs.* (a) My Love's an Arbutus. . . . . Villiers Stanford
   (b) The Little Red Lark . . . . . Villiers Stanford
5. *Piano.* Scenes in the Scottish Highlands, Op. 23 . . . . A. C. Mackenzie
6. *Violin.* Benedictus, Op. 37, No. 3 . . . . . A. C. Mackenzie
7. *Piano.* Rhapsody, Francesca, Op. 92, No. 1 . . . . . Villiers Stanford
8. *Songs.* (a) While My Lady Sleepeth . . . . . A. C. Mackenzie
   (b) The Old Grenadier . . . . . A. C. Mackenzie
9. *Piano.* Four English Dances (arranged) . . . . . F. H. Cowen

MODERN ENGLAND

1.	*Piano.*	Gipsy Suite	Edward German
2.	*Songs.*	(a) Once Only	Coleridge-Taylor
		(b) Onaway, Awake, from "Hiawatha"	Coleridge-Taylor
3.	*Violin.*	(a) Chanson de nuit	Edward Elgar
		(b) Chanson de matin	Edward Elgar
4.	*Songs.*	(a) Roses in June	Edward German
		(b) Daffodils a-Blowing	Edward German
5.	*Piano.**	(a) I was Way Down a-Yonder (Dum-a-lum)	Coleridge-Taylor
		(b) Deep River	Coleridge-Taylor
		(c) The Bamboula (African Dance)	Coleridge-Taylor
6.	*Songs.*	(a) In Tyme of Old	Granville Bantock
		(b) Under the Rose	Granville Bantock
7.	*Songs.*	(a) A Song of London	Cyril Scott
		(b) Valediction	Cyril Scott
8.	*Piano.*	The Funeral, from "The Curse of Kehama" (arranged)	Granville Bantock
9.	*Songs.*	(a) After	Edward Elgar
		(b) Pansies	Edward Elgar

* From *Twenty-four Negro Melodies*, transcribed by Coleridge-Taylor.

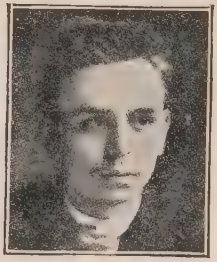
SCOTTISH SONGS

1. Scots wha hae.†
2. John Anderson, My Jo, John.†
3. Loch Lomond (By Yon Bonnie Banks).†
4. What's a' the Steer, Kimmer.
5. Charlie is My Darling.†
6. Johnny Cope.†
7. Wae's Me for Prince Charlie (A Wee Bird Kam).†
8. Flora Macdonald's Lament (Far over Yon Hills).†
9. Skye Boat Song (Put off and Row Wi' Speed).†
10. Turn Ye to Me.†
11. Lewie Gordon.
12. Green Grow the Rashes.
13. Auld Robin Gray (Young Jamie lo'ed Me Weel).†
14. Ye Banks and Braes o' Bonnie Doon.†
15. Farewell to Lochaber.†

† See *Seventy Scottish Songs*, arranged by Helen Hopekirk.

DUTCH AND SCANDINAVIAN COMPOSERS

GILSON



LEKEU

TINEL

GADE

GRIEG

OLE BULL

SÖDERMAN

SIBELIUS

GRÖNDAHL

FRANZ BERWALD

OTTO LINDBLAD

WENNERBERG

VI. THE NETHERLANDS

I

When "Music, heavenly maid, was young," her appearance was far different from what it is at present, and she evinced an unusual devotion to mathematics, in the shape of counterpoint. The origin of counterpoint is lost in obscurity, and it may have, very likely did, developed independently in different countries. Its essential feature, the support of melody by melody instead of by chords, could come about naturally whenever men sang together, and while the most important schools developed in the Netherlands and Italy, yet France and England were both skilled in the art before the rise of the first Flemish school.

The earliest French contrapuntist seems to have been Perotinus, who flourished in about the year 1130; yet one of his successors, Jean de Garlande, writes that double counterpoint was known before that time. The French composers soon developed two, three, and four-part styles. The *faux-bourdon* of this time was a three-voiced chant in parallel motion, the two lower voices a fourth and a sixth below the upper. The motet was a form in which each voice had a sacred text of its own, while the *rondeau*, like the later madrigal, was secular, and the so-called *conduit* often instrumental.

In England Walter Odington wrote a learned treatise on counterpoint as early as 1280, and he is sometimes credited with being the author of the old canon, *Sumer is icumen in*. That famous song, with its pleasing melodic effects, indicates that English music must have been remarkably well developed at that time.

It is probable that the early Netherland school developed from the French, for both show a dry, mathematical character, unlike

the English style. The first great Belgian master was **Guillaume Dufay** (1400?–1474), who probably followed French models. In his works, as in all others of the school, the tenor part held the melody (*teneo* meaning "I hold"), while the other voices wove their parts around it. Dufay did not always employ imitation of parts, but many of his immediate successors devoted themselves to the art of writing intricate canons, — musical puzzles that could be sung forward or backward, or with one part beginning in the middle, and in many other devious ways. While all this was not musical according to our ideas, it gave an excellent technical training, and later writers used this skill in a more euphonious fashion.

The Netherland school is often divided into four periods, of which the first contains Okeghem, Hobrecht, and Brumel, besides Dufay and Binchois. Okeghem entered the service of Charles VII and became a favorite of Louis XI, who made him treasurer of St. Martin's Abbey at Tours. He grew renowned as a teacher, and many of the later masters studied under him. The compositions, though sacred, often introduced popular songs, so that all singers could join in the tenor part without difficulty. One of the most common of these songs was *L' Homme armé*, and it is no exaggeration to say that it was included in hundreds of masses; in fact, it became almost a point of honor for every composer to set this tune, using it as the tenor part and weaving counterpoint around it.

In the second period (1455–1525) the foremost name was that of **Josquin des Près**. At this time composers began attempts at euphony as well as intricacy; and we find Luther saying of Josquia "He is a master of the notes; they have to do as he wills; other composers must do as the notes will." As the first great master of tonal expression, he became known and admired in the whole of Western Europe. His chief pupil, Jean Mouton, was another gifted musician.

The composers of the third period went still farther along the

same path. Adrian Willaert, the greatest, settled in Italy. Hearing one of his own motets sung in Rome as the work of Josquin, he promptly claimed its authorship, whereupon the papal choir refused to sing it again. Disgusted with this treatment, he left the city at once. His later years were spent in Venice, where he became chapelmaster of St. Mark's, and taught many famous organists. Cyprian de Rore followed Willaert, and became his pupil and successor. Clement Jannequin and Jacob Arcadelt were two other masters of this time. The former wrote actual program music, and his *Cris de Paris* gives a tonal picture of the calls and noises in the streets of the French capital.

In the fourth and final period counterpoint was made definitely subservient to emotional expression. The one great master of this time, the flower of the entire school, was **Orlando di Lasso.** Born at Mons either in 1530 or 1532, he began the study of music at nine. Study in those days meant sacred singing, so he became a choir-boy in the church of St. Nicholas. He attracted such attention by the beauty of his voice that he was twice kidnapped, but recovered both times. The third time he consented to remain permanently with his captor, Ferdinand Gonzague, viceroy of Sicily. After various posts in Italy, France, and Antwerp, he grew so famous as a composer that he was called to Munich in 1557 by Duke Albert of Bavaria. He remained in that monarch's service all his life, and never left his dominions except for a brief visit to Paris. At Munich his wide knowledge, courtesy, and bright conversation made him a favorite with all, and the rest of his career was passed in honored activity until his death, in 1594. The Latin pun on his gravestone certainly pays an appropriate tribute to his fame: —

"Hic est ille Lassus, lassum qui recreat orbem."

Lasso was one of the most prolific composers of all time, having written no less than twenty-five hundred works. Many of these have been preserved and a large number republished in modern

form. Like the works of his famous contemporary, Palestrina, their greatness lies in the fact that counterpoint is not only mastered, but made to serve in the cause of emotional expression. Lasso's music was perhaps more pleasing, Palestrina's more lofty, and Ambros has stated the difference excellently when he says, "The one [Palestrina] brings the angelic host to earth; the other raises man to eternal regions, both meeting in the realm of the ideal."

II

In the rise of secular music, after the notable year 1600, and in the classical orchestral period, the Netherlands contributed no name of renown to the world's list of great composers, — though the "van" in Beethoven's name bore witness to his Dutch ancestry. But the nineteenth century, so prolific in national movements, was destined to see the rise of a new Flemish school.

The leader of the new Belgian movement was **Pierre Léonard Léopold Benoît** (1834–1901), better known as Peter Benoit. As favorite pupil of the great Fétis, pensioner of the government and afterwards director of the Flemish School of Music at Antwerp, he exercised a constantly growing influence on the art. His massive figure and flowing locks were soon well known in his adopted city, and his intelligence and enthusiasm carried everything before them.

His first success was the opera *Het Dorp in't Gebergte* (*The Village in the Mountains*), which quickly made a name for him at Brussels. While traveling on his pension, he produced many songs, motets, and piano pieces; also a *Messe solennelle.* Another opera, *Le Roi des aulnes,* was accepted by the Théatre Lyrique, in Paris, but never performed there. Other works by him are a sacred *Quadrilogie,* the choral symphony *De Maaiers* (*The Reapers*), the opera *Isa,* and incidental music to *Charlotte Corday* and *Willem de Zwijger.*

But the especial form in which Benoit excelled was the oratorio-cantata. His many worthy works in this field include *Oorlog (War), Lucifer, De Schelde, De Rhyn, Promé thée,* the Rubens Cantata, and the unfinished Van Dyck Cantata. These are all thoroughly modern and dramatic in effect. They have been aptly described as "great decorative pictures in tone, suggesting vistas of grand palaces, armies in battle array, rich fields of grain, mystic visions of the spirit world, or gorgeous triumphal marches."

Paul Gilson (1865–) is another prominent Belgian composer. A graduate of the Brussels Conservatory, he obtained the *Prix de Rome* with his cantata *Sinai.* Since then he has shown activity in nearly all the large forms. Of his fifty or more songs, many have orchestral accompaniment, while his instrumental works include a score of violin and 'cello pieces. His larger works include a Festival Overture, a Dramatic Overture, a Fantasy on Canadian melodies, another on those of Ireland, several suites, the set of symphonic sketches entitled *La mer,* the *Bucolics,* after Virgil, three *scherzi,* a fanfare march, and many smaller numbers.

His activity in the vocal field is shown by an Inaugural Cantata, the oratorio *Moses,* the more dramatic *Francesca da Rimini,* and several sets of *a cappella* works. He has made some interesting experiments in declamation with orchestra, such as *Le jeu du ciel* (Hugo), *Christine* (Leconte de Lisle), and *Satsuki,* a Japanese fable. *Prinses Zonneschijn* is the most successful of his four operas. Best known in America is *La mer,* suggested by a poem of Levis. First comes a picture of the many-colored splendors of sunrise at sea. Then follows some bright sailor's music, in which the lively songs and dances of the mariners are suggested with decided animation. The third movement depicts a love scene between a sailor and his sweetheart, idyllic at first, but ending in sadness and departure. The piece closes with a storm at sea, and the sailor's choruses are repeated in mocking irony as the ship goes down.

Guillaume Lekeu (1870–1894) was cut off by an early death from what would undoubtedly have been a career of great achievement. A pupil of César Franck, who was himself of Belgian birth, Lekeu soon developed under the elevating influence of good teaching, and in 1891 took second prize, in the Belgian national competition, with his cantata *Andromède*. For the three remaining years of his life he worked steadily at composition.

His Fantasy on Angevin airs was performed in his native town, with due enthusiasm. Of his two *Etudes symphoniques*, one is a *Chant triomphale*, while the other is divided into two parts, *Faust* and *Hamlet*. A *Poëme* for violin and orchestra and an *Adagio* for violin, 'cello, and strings show exquisite beauty. Lekeu wrote no opera, but his incidental music to Hugo's *Burgraves* and Musset's *Barberine* is of excellent quality. His *Chant lyrique* is an ambitious work for chorus and orchestra, while many of his songs are remarkable for their elevated melodic style. His chamber music includes an *Epithalame* for strings, trombones, and organ; a wonderfully effective violin sonata; and a posthumous piano quartet, finished by d'Indy.

Lekeu's prose writings, like much of his music, show a pervading spirit of melancholy and gloom, — almost a premonition of his early death. A true disciple of the French school, he showed the freedom from form and the refined delicacy of harmony that we expect from Franck's best pupils. If some of his music is immature, his melodic inspiration and fertility of invention mark him as a man of rare gifts, and one whose loss should be deeply regretted.

Edgar Tinel (1854–) is another earnest devotee of music. His first studies were much hampered by poverty, and some of his early practice hours were devoted to making and mending his own clothes. By the advice of Raff he persevered, and in 1877 we find him winning the *Prix de Rome* with his cantata *Klokke Roeland*. This is a song of the great bell of Ghent, which gave warning of war and fire or resounded the triumphs of Flanders. During his travels he became an earnest advocate of reform in

sacred music, and his work in this direction has been of great value.

Tinel's best-known composition is the oratorio *Franciscus*, telling the story of St. Francis of Assisi. It is in three parts. The first shows us the worldly life of the saint and the pleasures of the court of Assisi. After the festival comes a scene of quiet in pastoral lanes on a moonlit night, and the wanderer hears a voice from heaven which bids him renounce the world. The second part shows him as a monk, and introduces a hymn to poverty that is almost a literal translation of his own words. The work ends with his death and apotheosis. The music shows a varied style, sometimes austere and contrapuntal, sometimes rich in orchestral color.

Sainte Godelive, a music drama, is not so strong a work. Other vocal compositions are *De Drie Ridders* and *Kollebloemen*, while the music for *Polyeucte* is purely orchestral. The school of sacred drama, in which Tinel won such success, has interested many modern composers, who have created works of the utmost variety. Liszt's *Saint Elizabeth*, like Tinel's *Franciscus*, may be classed as an oratorio in the modern vein. Massenet goes farther, and presents very worldly effects in his *Marie-Magdeleine* and similar works. Rubinstein's *Moses* and *Christus* are definite operas, while Strauss has reached the extreme, or perhaps gone beyond it, with his *Salome*. Assuredly the modern sacred form is rather an indefinite affair.

Jan Blockx (1851–) was started on a musical career by accident. While learning the upholsterer's trade, he received a bad fall one day, and in order to show that he was not seriously hurt he went to a piano and began playing. He gave such evidence of musical talent that his employers advised him to pursue the art seriously.

Blockx has made opera his chief work. He began in 1877, with his one-act *Iets Vergeten*, and in the same year won a prize over twenty-one competitors at the Rubens festival, by his cantata

Ons Vaderland. His orchestral works include an *Inauguration March* and the *Triptique orchestrale*, consisting of the *Jour des morts*, *Noël*, and *Paques.* He too wrote a *Klokke Roeland*, this one a dramatic work for mixed chorus and children's voices.

The ballet *Milenka* and the *opéra-comique Maître Martin* were well received, but a great national success was won by the *Herbergprinses* (*Princess of the Inn*), which has been a favorite for ten years. Its plot is a rather melodramatic tale of love and jealousy, but the music, in spite of its polyphonic character, is delightfully fresh and charming. *Thyl Uylenspiegel* treats of the wars against the Spanish oppressors, while *La Fiancée de la mer* is a later success. Blockx is now the head of the Antwerp Conservatory.

The national movement led by Benoit brought many other composers into public view. Vieuxtemps and De Bériot, both world-renowned as violinists, left many compositions for their instruments. Lenaerts, leader of the Flemish theatre at nineteen, gained attention by his cantata, *The Triumph of Light.* Keurvels, director at the same theatre, has produced the operas *Parisina. Rolla*, and *Hamlet.* Wambach, famous as a violinist, composed a symphonic poem, two oratorios, and the drama *Nathans Parabel*, Mortelmans is responsible for the cantata *Sinai*, the symphony *Germania*, a later *Homeric* symphony, the symphonic poems *Aspiration* and *Helios*, and the cantata *Lady Macbeth.* Vleeshouwer, a pupil of Blockx, has entered the operatic field with his *Ecole des pères* and *Bryni.*

Van den Eeden is credited with a prize cantata, *Faust's Last Night*, also the opera *Numance*, and several oratorios. Van Duyze, son of a well-known poet, has composed the prize cantata *Tassos Dood* and seven operas. Emile Mathieu, director of the Ghent Conservatory, has devoted himself to incidental music. Waelput has produced four symphonies, several cantatas, and the lyric drama *Stella.* Huberti and Mestdagh have worked in the choral field. Raway's sacred drama, *Neon*, and the two-night

lyric opera, *Freya*, are ambitious creations, while his symphonic poems are also highly praised. Dupuis, of Liège, is another operatic aspirant. Among the women, Juliette Folville, prominent as a violinist, has composed the opera *Atala*, a march, a violin sonata, and many songs. Ysaye and Marsick have both written concertos for their instrument — the violin.

For many years **Richard Hol** (1825–1904) was the recognized leader of the Dutch composers. If he had written nothing else, his fame would have been assured by the patriotic hymn, *Comme je t'aime, O mon pays!* His long life of activity was of the utmost value to the cause of music. After studying in Amsterdam and Germany, he became a piano teacher, but exerted a far greater influence as leader of choral and symphony concerts. His hundred and fifty published works include four symphonies, several masses, the sacred opera *David*, the cantatas *Floris* and *Le Hollandais volant* and many pieces in smaller form. For many years Hol was critic of the *Cecilia*, and afterward editor of the *Messager musical*.

Julius Roentgen (1855–) was born at Leipsic, but of Dutch parentage. His studies brought him under the tuition of Reinecke and Lachner, and he became composer as well as pianist. At twenty-two he came to Amsterdam, and made it his home. He taught in the music school, aided in founding the Conservatory, and soon became known as a composer. His works include *Das Gebet*, for chorus and orchestra; the operetta *Toscani rispetti*, a piano concerto, and many smaller compositions.

Amsterdam has become an important musical centre, and its festivals bring out many excellent native works. Among the Dutch composers thus heard, Van't Kruys is credited with five symphonies, as many as eight overtures, and an opera, — *De Bloem van Island*. Cornelius Brandts-Buys and his three sons have written much excellent organ music. Hendriks is another prominent organist, while Averkamp is a vocal writer and leader of singing societies. Gottfried Mann's opera *Melaenis*, shows much charm, while Van Milligen has the two dramas *Brinio* and *Darthula* to his credit.

Other opera composers are Schey, Wagenaar, and Grelinger. Dirk Schaefer's piano concerto was well received, while Martinus Sieveking is another pianist-composer. The best of the younger men, however, are Alphonse Diepenbrock and Bernard Zweers, while Verhey has written some good concert pieces.

Holland has its women composers also. Catherine van Rennes and Hendrika van Tussenbroek have written children's songs of unusual excellence, and the works of Cornelia van Oosterzee, if somewhat too ambitious, still show some mastery of the larger forms. Cora Dopper has entered the operatic field with *Ratclejt*. All these names show that the national movement in Holland, as well as in Belgium, is assuming ample proportions and producing excellent results.

Questions

1. What is counterpoint, and what is canon?
2. Explain the terms faux-bourdon, motet, conduit.
3. Name the first great Netherland composer, and name some of his predecessors in England and France.
4. Into how many periods is the old Netherland school divided, and what was the character of the music in each?
5. In which period does Josquin des Près belong?
6. What was the first important piece of program music?
7. Give a short account of Orlando di Lasso's career.
8. What difference, if any, was there between his style and that of Palestrina?
9. In what musical form did Benoit do his best work?
10. What is Gilson's chief orchestral work?
11. What is the character of Lekeu's music?
12. Name and describe the chief work of Tinel.
13. What are some of Blockx's operas, and which one gained the most success?
14. Name as many Belgian composers as you can.
15. Name as many Dutch composers as you can.

PROGRAM

I. Easy

1.	*Piano.*	Pastorale-impromptu	Verhey
2.	*Songs.*	(a) To Araby Will I Wander*	Old Song
		(b) William of Nassau	Old Song
3.	*Piano.*	Valse lente	Sieveking
4.	*Songs.*	(a) Mädel, mein Mädel	Verhey
		(b) Schlummerliedchen	Verhey
5.	*Violin.*	Rêverie and Berceuse, Op. 50	Gilis
6.	*Songs.*	(a) Mon coeur se recommande†	Lasso
		(b) A Little Flower	W. Nicolai
7.	*Piano.*	Chansonette sans paroles	Lekeu

* See *Folk Songs of Many Nations*, edited by Louis C. Elson.

† See *Echos du temps passé.*

II. Difficult

1.	*Piano.*	Valse oubliée	Lekeu
2.	*Songs.*	(a) Lustige Rath	Verhey
		(b) The Resurrection	Verhey
3.	*Piano.*	Minuet from Suite	Sieveking
4.	*Song.*	Hymn to Poverty, from "Franciscus"	Tinel
5.	*Violin.*	Concerto, Op. 76	De Bériot
6.	*Songs.*	(a) Flanders	Hol
		(b) My Heart's Beloved is Mine	W. Nicolai
7.	*Piano.*	Danse joyeuse	Lekeu

VII. NORWAY

Norway is pre-eminently a land of song. Its sombre fjords, its deep forests, alternating with smiling meadows, have at all times inspired musical expression. Its very folklore, half Christian, half pagan, translates itself naturally into tones, and the humblest peasants enjoy and appreciate the excellent music that enters so much into Norwegian life and customs.

Even in the traditional period when Odin and the old Norse gods were worshipped, high honors were paid to the Skald, or bard, who sang the epic legends. During the Christian period, the people developed their own folk music, expressing themselves in the bold, vigorous fashion that blends so well with the melancholy sweetness usually in evidence in their music.

Their very instruments seem adapted to their musical style. The Hardanger fiddle, for example, is not an ordinary violin, but rather resembles the old and sweet-toned *viola d'amore* in having four extra strings to vibrate in sympathy with the four that are played. The Langleike, shaped like a harp, is another favorite stringed instrument, while the Lur, used in the mountain districts, is a species of wooden trumpet. The musical skill attained by the peasants, and the innate taste they show, are truly remarkable.

Many collections of the Norse folk songs have been made since Lindemann's day, and an excellent selection from this music is to be found in the so-called *Norway Music Album*, edited by Forestier and Anderson, and the more recent *Songs from the North*, edited by Mrs. Valborg Hovind Stub and Auber Forestier. The songs may be divided into two classes, one tender and plaintive, the other bold and powerful. The most noteworthy example of the latter is the rugged *Iceland*, its forceful minor phrases creat-

ing an effect really remarkable. In *The Major and His Company* we find a survival of an old scale-mode from D to D, while *The Norse Fisherman* shows examples of the flat seventh in the minor mode. *The Nordland Peasantry* is of interest as being the theme of Grieg's piano *Ballade*, Op. 24. *The Awkward Ballad* and the *Humorous Lullaby* show that the Norsemen are not lacking in the enjoyment of a little nonsense now and then.

Many of the songs deal with the simple events of Norwegian life. There is a swingy *Herring Fisher's Song*, a rhythmic wood-chopper's refrain, a quaintly humorous hunting ditty (*Mass aa'n Lass*), a really beautiful herder's call, and many similar numbers. Most attractive, however, are the simple and direct expressions of emotion, such as *Astri, mi Astri*, of which any composer might be proud.

The year 1637 marks the first step toward a Norwegian school, for at that time a town musician was appointed in Christiania. Other cities followed this example, and in 1700 we find that women were eligible, a certain Mme. Barroyer succeeding her husband. At the close of the eighteenth century there were many excellent virtuosos in the country. One of the first composers was O. A. Lindemann, of Trondhjem. His four sons, too, were musicians, and one of them, **Ludwig Mathias Lindemann,** made the collection of Norse folk songs already alluded to, besides winning renown in theory and counterpoint. Of his many arrangements in the *Norway Musical Album*, the *Underground Music* may be taken as an interesting example. Paul Thrane, of Christiania, was another who insisted on music in the family. He made each of his children learn a different instrument, and with the aid of a few friends he could form an amateur orchestra for the reading of Haydn's and Mozart's symphonies. One of his sons, Waldemar, studied in Copenhagen and Paris, and after a career of activity in orchestral and chamber music, produced the first Norse musical dramatic work, in the shape of *Fjeldeventyret.*

The next important name is that of **Ole Bull,** whose fame as a

violinist was equaled only by his sincere love for his native country and its music. Born Feb. 5, 1810, at Bergen, he showed his musical tendencies at a very early age. An improvised instrument, consisting of a piece of firewood with a stick for bow, led to his obtaining a tiny violin of his own. At eight he was able to play his part in a Spohr quartet. Educated partly at Berlin and Paris, but chiefly in Norway, he won his first great triumph in Italy at a concert where he replaced the great De Bériot. From that day, fame and fortune were at his call, and all Europe gave him homage. Back in his native land, he heard the youthful Grieg play, and advised the boy's parents to train him in music. Another genius whom Bull wished to aid was Torgeir Audunson, the miller boy of Telemarken, who, without any education, could improvise by the hour in the most wonderful fashion. Torgeir failed to keep his appointment, but his case will illustrate the fact that the people of Norway are blessed with a natural taste in music.

Ole Bull's later tours, his marriage in Paris, his trips to the United States, his second marriage (to an American this time), and his disastrous attempt to found the Norwegian colony of Oleana, in Pennsylvania, may be found in all his biographies. His love for Norway was not confined to its music, but showed itself in the founding of the Norse library at the University of Wisconsin, and the agitation for the Leif Ericson statue in Boston. He died in 1880, at his Norwegian home, lamented by all his countrymen. His praise was sung by the poet Welhaven, whose words are often set to a popular melody. (*Norway Musical Album*, p. 12.) Of Bull's own works few are complete, for he, like his countrymen, left much to memory and inspiration. His compositions include a concerto, *Polacca*, *Siciliano*, and other pieces with orchestra, but the solo part is seldom written in full. Even his melodies for violin alone were often spontaneous, such as *The Chalet Girl's Sunday*, and *In Lonely Moments*, in the *Norway Musical Album*.

The name of **Halfdan Kjerulf** (1815–1868) is also well known in musical annals. His music forms in some degree a connecting

link between the old and the new. Showing in a marked degree the Norwegian influence, it has still become known in part, at least, to the entire musical world. His songs were favorite numbers with such famous artists as Jenny Lind, Nilsson, and Sontag. Such an example as *Last Night the Nightingale Woke Me*, in his song album, is so well known that its melodious sweetness hardly needs description. But his Norwegian numbers are well worth investigating too, even if many of them are frankly popular in style, and do not try to reach the standard of art songs. His *Hardanger Bridal Party*, arranged for chorus, won renown at two Paris expositions. *Ingrid's Song*, to Björnson's words, is an excellent example of the folk style, while *On the Mountain* is also attractive. His *Mountains of Norway* is bolder in style, and has become a national song. Kjerulf's piano works, too, abound in local color, as his *Album Leaf* and *Elfin Dance* will show.

Rikard Nordraak (1842–1866), who died at the age of twenty-four, deserves mention not for his own songs, but for his influence on Grieg. It was he who urged that composer to abandon the formal style of Gade, and return to the simplicity and beauty of Norwegian music and poetry. Nordraak's own songs show rare promise, and his early death undoubtedy deprived his country of a great composer. Of his songs, two have become of national import, — *There Lies a Fair Land*, and *Yes, We love with Fond Devotion*. More strange in effect is *Over the Lofty Mountains*, while the short number entitled, *The Song*, to Björnson's words, shows an originality really remarkable.

Other notable men of his period are Christian Cappelen, who did much for music at Drammen; Edmund Neupert, who became known as a pianist in New York; and Adolf Terschak, who is responsible for some characteristic piano pieces. F. A. Reissiger, though German by birth, lived many years in Norway; his *Olaf Tryggvason* became famous as a quartet, and his setting of Welhaven's tribute to Ole Bull won much favor.

One of the greatest men of this epoch, which boasted Grieg as

its chief figure, was **Johan Selmer** (1844–). He was one of the few Norwegians who spent most of his study years abroad. Forced at first to travel in the Orient, because of a lung sickness, he returned to Paris in 1868, and for two years became a pupil of Ambroise Thomas, at the Conservatoire. The stirring events of the Franco-Prussian war were echoed in his *Scène funèbre*, for orchestra. The victorious Germans may have carried him off with them, for we soon find him hard at work under Richter and Paul, at Leipsic.

Selmer represents a more ambitious school than his predecessors and numbers among his compositions many works in large form. The *Nordischer Festzug*, *Finnländische Festklänge*, *In den Bergen*, and *Karneval in Flandern* all demand full orchestra. *La Captive*, *Zug der Türken gegen Athen*, and *Hilsen til Nidaros* are important cantatas, while the composer has also produced some *a cappella* choruses for mixed voices, many duets, and an album of songs. One of the last, entited *Why* (Op. 36, No. 4), is remarkable for its delicate beauty. Selmer's *Spirit of the North* for chorus and orchestra, won a prize at Copenhagen in 1888. His *Tempest*, produced a year later at a Norwegian concert in Paris, was less successful, and the critics called it a tempest in a tea-pot.

Otto Winter-Hjelm is another composer who studied in Germany and followed German models in his work. Born at Christiania in 1837, he became a pupil of the Leipsic Conservatory, completing his musical training with Kullak and Wüerst at Berlin. On his return he became famous as a teacher, and after some years was appointed organist in the Church of the Trinity. He directed the Philharmonic Society for some time, and after it disbanded he gave symphonic and sacred concerts of his own.

His compositions include two symphonies, but he excels in the shorter forms. He has written much for piano, and many songs and choruses. His organ and piano schools have been much used, and in the religious field he has produced a collection of fifty psalms. Among his songs, the forty *Fjeldmelodien* (Mountain

Melodies) show the folk music style, but many others are worthy examples of the German *Lied*, in form and style. His set of ten *Deutsche Lieder*, issued by Carl Warmuth, the great Norwegian publisher, contains many vocal gems. The setting of Uhland's *Frühlingslob* shows much warmth of feeling, while *Nach Jahren* and *Die Verlassene* strive for a note of deeper sentiment. *Bitte* is of interest because it treats a text used also by Robert Franz.

The central figure of Norwegian music, however, is **Edvard Hagerup Grieg** (1843–1907). His was an exceptionally gifted nature, inherited from his mother, and carefully nurtured under her wise guidance. When Ole Bull advised a musical career for the boy, Grieg was sent to the Leipsic Conservatory, where he received a thorough training. At Copenhagen he came under the influence of Gade, whose devotion to Mendelssohn had resulted in a style largely imitative. But Grieg, profiting by Nordraak's wise counsels, determined to remain faithful to the musical ideals of his native land, and the world owes much to his decision.

The works of Grieg may be divided into three classes. First in importance come his larger orchestral compositions, the beautiful *Autumn* overture, the noble piano concerto, the melodrama *Bergliot*, *Sigurd Jorsalfar*, and the remarkably interesting suites from music to Ibsen's *Peer Gynt*, to say nothing of the choral works, such as *Olaf Tryggvason*. All these compositions have made Grieg known to cultivated concert audiences throughout the musical world. Their strength and sincerity, and above all the striking originality of his harmonies and modulations, deserve all possible praise, and have made some enthusiasts call Grieg the greatest living composer.

A second group includes those of his smaller works that represent his own individuality, and echo his own personal moods and tastes as composer. Voice, piano, and violin are all included in this division. For the latter instrument Grieg's three sonatas (F major, G major, and C minor) are all valuable works, but

the first makes the most powerful appeal. Its frank style, its convincing directness, and its rare freshness of melody win for it a high position among the few great violin sonatas. It is distinctly national in style, like nearly all of the composer's music. Among Grieg's many piano works, the *Humoreskes* (Op. 6) are an attractive group, the first and fourth being especially rhythmic and pleasing. His piano sonata (Op. 7) is also characteristic, while his many short *Lyric Pieces* show a rare gift of expression. Among the many songs his great melodic gift finds its best expression. Often they are tinged with melancholy, perhaps too much so, but they are never lacking in beauty. Such songs as *Die Prinzessin* and *Sonnenuntergang* are now counted among the world's best lyrics, while *Waldwanderung* is an excellent example of a more sprightly style, and *Hakons Wiegenlied* displays a vein of tender charm.

The third class of Grieg's music comprises the many pieces that were directly inspired by the music of his native land, or definitely transcribed from it. Many of his *lyric* pieces belong here, — hallings, spring-dances, the *Dwarf's March*, *Kobold*, *Evening in the Mountains*, and so on. Here, to, we find the many sets of Norwegian dances and folk melodies, such as Op. 17, Op. 19, and Op. 35. A more recent collection is the *Slätter*, or peasant dances, Op. 72. In a preface to this set Grieg himself states that they were taken down from the actual performance of an old fiddler in Telemarken, and draws attention to their strong simplicity and well-balanced effects of contrast. The *Bridal March*, No. 1, and the final *Spring Dance* are especially noteworthy, but the entire set will repay study.

Grieg has been aptly compared with Chopin, for both emphasized the poetic and imaginative side of their art. But while the great Pole often filled his works with the spirit of old-time chivalry and romance, the Norwegian went directly to the simple life and expressive music of his countrymen. Of all the Norwegians Grieg has succeeded best in embodying the spirit of his native

land in music. Those who preceded him were less gifted, those who followed more cosmopolitan.

Johan Severin Svendsen, though born in Christiania (1840) has passed but few years in his native land. Studying in Germany, touring all Europe as a violinist, marrying an American wife, and settling in Denmark, he has been as cosmopolitan in his music as in his life. He is not distinctively national in style, and his *Rhapsodies norvégiennes* give scarcely more of Norway than his *Carnival at Paris* gives of France. His symphonies, his *Zorahayda* and his *Sigurd Slembe* overture figure on many programs; but they are conventional rather than distinctive. His works are chiefly in the larger forms, but he has published a few songs. An early lyric, *The Violet* (*Norway Musical Album*), shows much grace and fluency.

Christian Sinding must now be reckoned, after Grieg, as the greatest of the Norwegians. He has shown the influence of his native music in subjective rather than objective fashion. He does not give us hallings or spring dances, but all his works do present the Norse fulness of melodic utterance. Already the list of his opus numbers has reached the seventies, and he is still in the prime of life.

Born at Kongsberg in 1856, he belongs to an artistic family; for one of his brothers is a painter, and another a sculptor. He studied several years in Germany, chiefly at Leipsic. It is related that during his student days the copyist charged him more than others, on the ground that his music contained more notes. "Se non è vero, è ben trovato," as the saying runs; for Sinding, at least in his piano works, loves to embroider his harmonies and progressions with a network of graceful runs and broken chords.

His orchestral works are already renowned for their melodic charm and inspiration. They include a symphony in D minor, a *Rondo infinito*, the *Episodes chevaleresques*, a piano concerto, and two violin concertos. He is more modern in style than Grieg, and handles the full orchestra with all the breadth and skill that

we have grown accustomed to find in the work of recent composers. He has written much chamber music also, and his sonatas and other works for violin have won him no less fame than his piano pieces and songs.

To choose selections from Sinding's works in smaller form is not too easy; for they are all attractive, and nearly all worthy of a place on a Norwegian program. Of his piano pieces, the first and fifth of Op. 24 give an excellent contrast between stately dignity and a more rapid brilliance of style. No. 5 and No. 3 of Op. 25 afford a similar comparison. The two dozen pieces, Op. 31–34, are described by titles, — *Allégresse*, *Impromptu*, *Marche grotesque*, *Chant sans paroles*, and so on. The *Intermezzi*, Op. 65 and Op. 72, show the same thematic excellence, combined with a rare felicity in modulation.

In his songs Sinding shows a happy blending of a true artistic style with a more popular flavor, and here he approaches nearest to the Norse national music. Such songs as *Moderne Synger*, and *Der skreg en Fugl* are typical, while *Maria Gnadenmutter* resembles rather the German *Lieder*. *Symra*, Op. 28, and *From Spring to Autumn*, Op. 36, are interesting cycles, and the setting of six Drachmann poems is much admired in Norway.

For the violin, the *Romance*, Op. 30, and the *Ballad*, Op. 61, No. 3, are excellent examples of Sinding's expressive style. He is a close friend of the violinist Marteau, who plays many of his works. The latter's estimate of the composer may well be quoted here: "It is natural that his early works show the influence of Wagner; this is always true of the greatest geniuses. Sinding is very Norwegian in his music, but less so than Grieg, because his works are of a far broader conception, and would find themselves cramped in the forms that are so dear to Grieg."

Foremost among the women composers of her country is **Agathe Backer Gröndahl**. Born near Christiania, in 1847, she began her studies at nine, taking lessons from Kjerulf soon after, and finishing with Kullak in Berlin. At the age of eighteen she returned, and

started on a long career of teaching and piano recitals. At a later period she met Von Bülow in Florence. He did not realize her ability, and at first declined to take her as pupil; but Dall' Ongaro, the poet, placed some of her works before him, and his interest was aroused at once. She was also one of Liszt's disciples, at Weimar. As pianist she has made many European tours, one of her most notable appearances being in the Norwegian concerts given at the Paris exposition of 1889.

Her compositions include concert *études*, *morceaux*, sketches, and a suite for piano. Her songs show the broad power and direct emotional expression that belong to all true children of Norway. *Now Sleeps the Wave* is an excellent illustration of this artistic tendency. *Lind* and *En Bön* are also directly melodic in character. *God Grant I Were a Child Again* is another example of exquisite sentiment, while *Til mit Hjertens Dronning*, a translation from Shelley, abounds in quaint rhythmic effects.

Ole Olsen (1850–) is a composer whose works are much admired in his native land. Born in Hammerfest, the most northern town in the world, he has spent some of his time in Paris. His works, often in the ultra-modern vein, include the symphonic poem *Asgardsreien*, music to *Erik IV*, a symphony in G, an *Elfentanz*, and the opera *Stig Hvide*, also much salon music for piano. Gerhard Schjelderup is another of the modern radicals, and his *Sunday Morning*, *Christmas Suite*, and other works, show an intricacy that rivals the complexity of Strauss, but does not always succeed so well. Johan Halvorsen is another of the moderns who has produced some effective songs.

Among Norwegian song writers of eminence, Per (or Peter) Winge takes high rank. His *Til min Mor* (To My Mother) is remarkable for its broad simplicity and noble feeling, and has become a favorite with the entire nation. His other songs keep up the same high standard, the *Dansk Folkevise* (Danish Folk Song) being an echo of the popular style.

Per Lasson is another notable song composer, who numbers

among his works an admirable lullaby, *Godnat*, and several settings of German texts by Geibel, Beck, and others. Mon Schjelderup also has written an attractive cradle song, and a nocturne in bold minor style. Catharinus Elling's *Northmen* shows much rhythmic power, while Eyvind Alnaes, in his *Jeg laa ved sjöen*, has produced a delicate effect not unlike Eichberg's *Swallow Sailing Lightly*.

Johan Baker-Sunde is another exclusively Norwegian song writer, while Sigurd Lie has written notable works for chorus and orchestra, as well as solos. Signe Lund has written some good piano pieces. Einar Melling is one of the younger aspirants for fame. The list might be extended much farther, but the names already given prove amply that Norway has a national school of extensive proportions, including in its ranks composers of world-wide fame.

Questions

1. Give an account of Norwegian music before the nineteenth century.
2. Prepare a biography of Ole Bull.
3. Give the biography of Kjerulf, and describe his works.
4. Tell what you can about Johan Selmer.
5. Why is the name of Rikard Nordraak important?
6. Prepare a detailed biography of Grieg.
7. Give a complete list of Grieg's published works.
8. Give Svendsen's biography, and name his chief works.
9. Tell all you can about Sinding, and name as many of his works as possible.
10. Give a biography of Agathe Backer Gröndahl.
11. In what branch of music were the following noted: Ole Olsen, Per Winge, L. M. Lindemann, Per Lasson, O. Winter-Hjelm, Gerhard Schjelderup?
12. Tell what you think of the Norwegian school, as compared with other national schools.

PROGRAMS

I. Easy

1. *Piano.* Hardanger Bridal Party * . . . . . Kjerulf
2. *Songs.* (a) Astri my Astri * . . . . . .
   (b) A Mother's Sorrow . . . . . Selmer
3. *Piano.* Underground Music *. . . . . Lindemann
4. *Songs.* (a) Yes, We Love with Fond Devotion * . . . Nordraak
   (b) Mit einer Primula veris (The First Primrose) Grieg
5. *Violin.* Bridal Procession, Op. 19, No. 2 . . . . . Grieg
6. *Songs.* (a) Sonnenuntergang (Sunset) . . . . . Grieg
   (b) Til min Mor . . . . . Per Winge
7. *Piano, 4 hands.* Peer Gynt Suite, No. 1 (arranged) . . . Grieg

* See Norway Musical Album.

II. Medium

1. *Piano.* March of the Dwarfs . . . . . Grieg
2. *Songs.* (a) Herder's Call * . . . . . Folk song
   (b) I Heard the Gull . . . . . Sinding
3. *Piano.* Ritournelle, Op. 53 . . . . . Ole Olsen
4. *Songs.* (a) Now Sleeps the Wave . . . . . Backer Gröndahl
   (b) Frühlingslob . . . . . Winter-Hjelm
5. *Violin.* Romance, Op. 30. . . . . Sinding
6. *Songs.* (a) Margarethens Wiegenlied (Margaret's Cradle Song) . . . . . Grieg
   (b) Waldwanderung (Forest Wandering) . . . . Grieg
7. *Piano, 4 hands.* Suite, Op. 35 . . . . . Sinding

* See Norway Musical Album.

See Songs of the North, edited by Valborg Hovind Stub.

III. Difficult

1. *Piano.* Allégresse, Op. 31, No. 6 . . . . . Sinding
2. *Songs.* (a) Last Night . . . . . Kjerulf
   (b) Sinnove's Love Song . . . . . Kjerulf
3. *Piano.* Ballade, Op. 24, on a Folk-Theme . . . . . Grieg
4. *Songs.* (a) Barnesang (Cradle Song) . . . . . Backer Gröndahl
   (b) Iceland* . . . . . .
5. *Violin.* Sonata in F major, Op. 8 . . . . . Grieg
6. *Songs.* (a) Danebrogssang . . . . . Halvorsen
   (b) Die Prinzessin (The Princess) . . . . . Grieg
7. *Piano, 4 hands.* Symphonic Dances, Op. 64 (arranged) . Grieg

* See Norway Musical Album.

I

EDVARD HAGERUP GRIEG

(1843–1907)

1. *Piano.* (a) Halling, Op. 38, No. 4.
   (b) Springtime, Op. 38, No. 5.
2. *Songs.* (a) Margarethens Wiegenlied (Margaret's Cradle Song).
   (b) Es war ein alter König (There was a Monarch Olden).
3. *Piano.* (a) In der Heimat, Op. 43, No. 3.
   (b) An der Frühling (To Spring), Op. 43, No. 6.
4. *Songs.* (a) Sie ist so weiss (She is so White).
   (b) Des Dichters letztes Lied (The Poet's Last Song).
5. *Violin.* (a) Humoreske, Op. 6, No. 1 (arranged).
   (b) Bridal Procession, Op. 19, No. 2 (arranged).
6. *Songs.* (a) Sonnenuntergang (Sunset).
   (b) Mit einer Primula veris (The First Primrose).
7. *Piano, 4 hands.* Suite, "Aus Holbergs Zeit" (arranged).

II

EDVARD HAGERUP GRIEG

(1843–1907)

1. *Piano.* Humoresken, Op. 6, Nos. 2 and 4.
2. *Songs.* (a) Ich liebe dich (I love Thee).
   (b) Die Prinzessin (The Princess).
3. *Piano.* Norwegische Tänze, Op. 35.
4. *Song.* Herbststurm (Autumn Storm).
5. *Violin.* Sonata No. 2, in G major.
6. *Song.* Vom Monte Pincio (From Mount Pincio).
7. *Piano, 4 hands.* Sigurd Jorsalfar, Op. 56 (arranged).

CHRISTIAN SINDING

(1856–)

1. *Piano.* (a) Marche grotesque, Op. 32, No. 1.
   (b) Rustle of Spring, Op. 32, No. 3.
2. *Songs.* (a) Du, mein All, Op. 36, No. 9.
   (b) Der junge, brausende Frühling, Op. 36, No. 8.
3. *Piano.* (a) A la Menuetto, Op. 33, No. 1.
   (b) Scherzo, Op. 33, No. 6.
4. *Songs.* (a) Staubwolken steigen, Op. 13, No. 2.
   (b) Als hoch der Vollmond, Op. 13, No. 3.
5. *Violin.* Selection from "Four Pieces for Violin and Piano," Op. 61.
6. *Songs.* (a) Windrose, Op. 28, No. 1.
   (b) Die alten Fjelden, Op. 28, No. 4.
7. *Piano, 4 hands.* Six Pieces, Op. 71.

VIII. SWEDEN AND FINLAND

SWEDEN

The folk music of a nation is always a sure foundation of a national school, and Sweden is now proving that she is no exception to this rule. Though her folk songs hardly equal those of Norway in variety and interest, they still are of unusual value.

One of the most important collections is that made by Erik Gustaf Geijer, in the last century. Geijer was a prominent figure in the intellectual and artistic life of his country. Known as a composer, he was also archæologist, historian, poet, professor, and for some time rector of the University of Upsala. A collaborator of Geijer was Afzelius, also a renowned scholar and *savant*. The name of Haeffner, too, should not be omitted, for he wrote the needed accompaniments, — always a difficult task, for the greatest skill and taste must be employed in order to preserve the artless simplicity and beauty of the songs.

At a later period, Erik Drake collected another series of folk melodies. In this work, too, Afzelius collaborated, and spent much effort in grouping the subjects around certain popular traditions. A third collection, even more minute in detail than the other two, was gathered by Arwidsson, a native of Finland, who was driven from his country by Russian tyranny. He unearthed much new material in the libraries of Stockholm and Upsala, and this was grouped under the various heads of war-songs, lyrics, dances and so on.

For many years, in Sweden, classical music was wholly a foreign importation. At the end of the eighteenth century, the influence of Haydn and Mozart was at its height there, and their symphonies and chamber music received frequent hearings. On the stage,

Mozart and Gluck held their own for years, and it was only slowly that Weber and Beethoven became known.

Music received its full share of patronage from royalty. Charles XIV insisted on having the art taught to his son, who afterwards became Oscar I. Charles XV was a musician, as well as painter and poet; and at a later time Prince Gustave composed choruses that are in the permanent *répertoire* of the Swedish singing societies.

One of the earliest important composers was **O. Ohlström,** who died in 1835. He was a church organist at Stockholm, and accompanist to the royal court. Influenced wholly by the German classicists, he left a number of chamber works in strict form. He was a pioneer among musical journalists also, editing the *Musikalisk Tidsfoerdrif.*

A decade later, Arrhén von Kapfelman came to the front. Professor of music at the military academy of Karlberg, he wrote part-songs by preference. One of these, a charming quartet entitled *Spring,* is sung every year on April 30, by the Upsala Choral Union, at its annual spring festival held on a hill near the city. Still another composer, who merely echoed the classical German style, was J. Nordblom, who died in 1848.

Another composer deserving mention is Johan Hæffner, who gained valuable experience with a traveling opera troupe in Germany. His were the days when Gluck still reigned supreme, and his *Electra, Alcides,* and *Rinaldo* were in the style of that classical master.

Franz Berwald (1796–1868) was in many respects a precursor of the new school. His works grew in appreciation after his death, and exercised a noticeable influence on the work of the most modern Swedish composers. They were highly esteemed by Liszt, and praised by Von Bülow, and they had some vogue in Germany and England, — enough to give him a name as a good instrumental composer. Among his orchestral music is a *Symphonie sérieuse,* while his chamber music includes a quintet, quartet, and trio. A large vocal work is based on a text from the myth of Odin, and

is scored with two trumpet bands opposite each other, *à la Berlioz.* Of his six operas, *Estrella de Soria* was the most successful. Almost entirely self-taught, Berwald became professor of composition and instrumentation at the Conservatory of Stockholm.

Berwald's uncle, Johann Friedrich, was famous as a boy prodigy on the violin. A pupil of the renowned Abt Vogler, he played in public at the age of five, and wrote a symphony at nine. As leader of the royal orchestra, he produced many ambitious compositions, but they are now almost wholly forgotten.

Otto Lindblad (1809–1864), of Lund, did important service in the cause of student's music. His melodies are remarkably fresh and interesting, and his quartets win constant admiration. One of the latter has become the national song of Sweden.

The most noted writer of student music, however, was Wennerberg, whose patriotic hymns have been known for two generations. His collection of duets entitled *Gluntarne,* for baritone and bass, gives a delicious tonal reflection of the joyous university life at Upsala. He wrote also several religious works, often made effective by the use of the march tempo. Poet and critic, as well as musician, he served the state as Minister of Public Instruction.

Josephson was a composer who studied at Leipsic, Dresden, and Rome, before founding a philharmonic society at Upsala, and leading a Students' Union. As organizer of concerts, he devoted himself chiefly to oratorio work, and in his own compositions the large vocal forms are most favored. Among his smaller choruses, *Our Country* is especially renowned.

Albert Rubenson was a pupil of David and Gade, and became violinist in the royal orchestra. As critic, he made it his special task to arouse appreciation of Schumann's works. Director of the Conservatory, he still found time to write a symphony in C, suites, overtures, string quartets, incidental music for *Julius Cæsar* and for a drama of Björnson, a triumphal march, and many lesser works.

Among the pioneer opera composers of Sweden, Brendler deserves mention. His cantatas, *Edmund* and *The Death of Spartara*, show much talent and inspiration. Cut off by an early death, he left an opera, nearly complete, entitled *Ryno*. This work, finished by King Oscar I, showed a decided advance in expressive power.

Adolf Lindblad (1801–1878) won an honorable name with his opera *Frondenrerna*, but was active in other forms also. His many songs, distinctively Swedish in style, won great popularity, especially after being sung by his famous pupil, Jenny Lind. His *Symphony in C* has been given in the Leipsic Gewandhaus concerts, but he is best known by his songs, whose artless simplicity and direct melody won for him the title of "The Schubert of the North."

Ivar Hallström was the real founder of the Swedish national opera. Born in 1826, he was destined for the law, and passed his examinations at twenty-three. A friend of Prince Gustave, he gained an office on the latter's accession to the throne. At thirty-five he succeeded Lindblad as director of the school of music. His first opera, *Hertig Magnus*, had no less than twenty numbers in minor keys, and in consequence won little success. *The Enchanted Cat*, a second work, fared no better, but *The Mountain King* was the first of a series of successes that included *The Gnome's Bride*, *The Viking's Voyage*, *Nyaga*, and *Granada's Daughter*. He won his triumphs in part by the introduction of well-known popular songs into his works. In this he resembles Glinka in Russia, and Smetana in Bohemia, both of whom attained immense popularity by the same procedure. There are other traits in Hallström's work, — pages that show the influence of Gounod and Meyerbeer; but the composer often achieved greatness in his own style, as, for instance, in the striking *Fatherland Hymn* from *The Viking's Voyage*.

August Söderman (1832–1876) was another composer whose music showed a distinctively national flavor. Displaying little

musical taste at first, be became in later years as prolific as he was successful. His first attempts took the form of incidental music, such as that for *Richard III* and *Die Jungfrau von Orleans.* He wrote also many operettas, of which *The Wedding at Uljasa* is the best known. In 1869 he was enabled, by the aid of Jenny Lind, to make a stay abroad for study. His best work is a solemn mass, and his *Concert Overture* ranks high. His ballads for chorus and orchestra, of which there are a dozen or more, show a striking originality, and are often cited as being true examples of the Swedish style. His harmonies are individual, and his orchestra shows a breadth and solidity that are wholly modern in effect. The fame of his works has spread far beyond the borders of Sweden.

Ludvig Norman (1831–1885) was a disciple of Gade and Schumann. Famous as a pianist, he became the husband of the well-known violinist, Neruda. His three symphonies, overtures, chamber works, cantatas, and lesser pieces show much science and invention. In the field of organ music, G. Mankell and G. Heintze produced worthy compositions, while Conrad Nordqvist is responsible for a funeral march (orchestral) in memory of Charles XV.

In the last few decades a still newer school of Swedish composers has come into being, and an intense national enthusiasm is in evidence. The movement owes much to the influence of Liszt and Wagner; there are traces of the program-music theories of Berlioz, and the intellectual romanticism of Schumann; but beneath all these outward traits is found the plaintive sweetness of the native folk music.

The first of the new school to become known was **Andréas Hallén.** Born at Gotenburg in 1846, he went abroad for study, and came under the influence of Reinecke and Rheinberger at Leipsic. Returning to his native land, he was appointed director of the Gotenburg Musical Society, and afterwards leader of the Stockholm Philharmonic Orchestra. In 1892 he became conductor of the

Royal Opera House in that city, — a post which he has held ever since then. The first of his own stage works, *Harold the Viking*, appeared in 1881, but met with little success. A better reception awaited his three later operas, *Hexfällan*, *Valdemarsskatter*, and *Walborgsmässa*. His instrumental works include the symphonic poems *Aus der Waldemarsage*, *Aus der Gustav-Vasa-Sage*, and *Die Todteninsel*, as well as a couple of Swedish rhapsodies; and there are also several important choral works, such as *Styrbjörn Starke*, *Vom Pagen und der Königstochter*, *Der Traumkönig und sein Lieb*, *Das Schloss im Meer*, and others. His songs, both Swedish and German, are of rare beauty.

Hallén indulges in a forcible utterance that reminds one of the Wagnerian effects. His music is massive and powerful, and seems to reflect in great measure the sombre impressiveness of his native province of Bohuslan. The strength of passion in his music almost makes the hearer overlook his frequent lack of individuality and his melodic gifts win unqualified approval. His marches and dances are full of happy inspirations, and show much originality in their employment of the native style. He cannot claim great skill in polyphony, but his rich instrumentation affords an excellent blending of the Wagnerian manner with the Swedish folk song.

Emil Sjögren was born at Stockholm in 1853. He studied at the conservatory in that city, afterwards becoming a pupil of the renowned Kiel, in Berlin. Since 1890 he has held the post of organist at the Johankirke in his native city. His works show decided harmonic richness, and a tendency to bold modulations that is at times carried too far, creating bizarre effects and arousing a feeling of nervous unrest. His aim has been to emulate Grieg in novelty and interest, but in many of his progressions he goes altogether too far afield. His works, like those of his compatriots, show the influence of the native folk-song style, but many of them, especially his organ pieces, echo the rhythm and emotion of Schubert, while at times he shows a vivid power not unlike that of Mascagni, at the other end of Europe.

Sjögren is too apt to repeat himself, but he can build up great climaxes. His best work is done in the smaller forms, which include such well-known piano cycles as *Auf der Wanderschaft*, *Erotikon*, the *Noveletten*, and the *Stimmungen*. His chamber music is excellent, especially the three violin sonatas, while his organ works, such as the *Bacchanal* and the *Johannis-Kantate*, are thoroughly effective. But his chief renown comes from his songs, and such lyrics as the *Tannhäuser Lieder*, the seven *Spanish Songs*, and *Der Vogt von Tenneberg* rank with the very best of Swedish vocal music.

Wilhelm Stenhammar (Stockholm, 1871–) is of a younger generation than Hallén or Sjögren, and became their pupil before gaining a position as their rival. He is second opera conductor in his native city, and has been active also in leading the Stockholm Philharmonic Orchestra. His operas do not attain lasting success, for they are too strongly declamatory in style. Such works as *Tirfing* and the *Hochzeit auf Solhaug* are therefore laid aside after a few performances. But his smaller pieces, such as the *Phantasie-Stücke* or the piano sonata, are of decided excellence. Among his larger works for voice and orchestra are *Snofrid*, the *Dedication Cantata*, and *Prinsessan och Svennan*, while his string quartets and song albums are also of great interest. All his compositions show a delightful enthusiasm, and a warm richness of harmonic beauty. In these qualities, as well as in polyphonic skill, he is superior to Hallén, though less able to create striking melodic thoughts.

Among the new Swedish dramatic composers, **Peterson-Berger** perhaps stands at the head. He writes his own librettos, in Wagnerian fashion. He follows the Bayreuth master in his music, too, but adapts it to the simpler flavor of the Swedish folk song. He regards Mozart as another inimitable model, though a union of these two styles seems hardly possible. His songs, like his operatic lyrics, show much heartiness and warmth of feeling. They are sometimes rather pensive in character, but usually full

of a sunny cheerful sweetness, and altogether singable. His male choruses and E-minor violin sonata are worthy of mention, but his reputation rests chiefly on his operas, which include *Sveagaldrar*, *Das Glück*, and the more recent music-drama *Ran*.

Hugo Alfvén (Stockholm, 1872–) is the chief of the Swedish composers in symphonic form. After his studies at the Stockholm Conservatory, he became a violinist in the court chapel. His first two symphonies, in F minor (1897) and D major (1899), marked him as a man of great promise. His *Triumphal March*, *Centennial Cantata*, violin sonata, and songs with orchestra, show a commendable skill in contrapuntal part-writing. He is in large degree a follower of Brahms, and shows much fineness of workmanship; but he lacks the creative inspiration of Hallén. His second symphony shows this weakness clearly, in spite of an excellent first movement, and his intricate and abstruse style prevents his works from obtaining any lasting success.

Tor Aulin (1866–) has become renowned as a violinist. After studying with Sauret, he became concertmeister in the court chapel. He has been prominent in the musical life of Stockholm, for the Swedish Musical Union and the Aulin Quartet both owe their origin to him. His three violin concertos and set of four Idylls show decided beauty. Aulin is influenced in part by Schumann, but is distinctively national in style, and gifted with real power of musical expression.

Erik Akerberg, leader of the harmonic society has written orchestral and chamber music, as well as the choral works *Der Fliegende Holländer* and *Törnrosas Saga*. He is too ultra-Wagnerian in his effects, but his songs contain many beauties. Gustaf Hägg, organist at the Klara-Kyrka, has composed in many forms beside those for his own instrument. Bror Beekman has written some admirable violin pieces and songs, while Gösta Geijer is responsible for attractive solos with orchestra. P. Nödermann, of Malmö, has produced the opera *King Magnus*, and many excellent children's songs. In the field of piano music, Ruben Liliefors, Patrick

Vletbad, and L. Lundberg are some of many who have achieved prominence. Andersen works in the symphonic field, while Widéen devoted himself to male choruses. Among the women, Elfrida Andrée is the leader, while Valborg-Aulin, Helen Munktell, and Alice Tegnér have done sterling work.

FINLAND

With its heaths and forests and thousand lakes, Finland has long been the home of beautiful poetry. The *Kalevala*, its national epic, though hardly equal to the Homeric poems in power, tells the legends of that country in much the same way that the *Iliad* gives those of the Greeks. It is even said that Longfellow's *Hiawatha* was based on incidents related in the *Kalevala*, though this is probably a chance resemblance. There are also the *Kanteletar*, or short lyrics, so called from the steel-stringed lute, or "kantele." These two groups of poems are full of imaginative beauty, and form a constant source of delight for the Finnish people. They were first arranged in permanent form by Elias Lönnrot, in the early part of the nineteenth century.

Bernhard Crusell (1775–1838) was the first composer of Finland, though he spent most of his life in Sweden and Germany. His works include melodies to Tegnér's "*Frithiofs Saga*," and an opera, *Die kleine Sklavin*. The real founder of the national school, however, was Fredrik Pacius, who was born in Hamburg in 1809, but passed his life in Finland. He is responsible for the national hymn *Wartland*, in which the glowing patriotism of Runeberg is fitly echoed by the inspiration of the music. *Suomi's Song* also won him national renown. Besides being a prolific composer, he was a violinist, of the school of Spohr, and a teacher in the university at Helsingfors. His early opera, *Kung Karls Jagt*, was the first dramatic work in Finland, while his later music-drama, *Lorelei*, and the singspiel, *Die Prinzessin von Cypern*, brought him further fame. At his death, in 1891, the nation went into public mourning for him.

Karl Collan (1828–1871), son-in-law of Pacius, won great popularity with his choral marches, *Wasa* and *Savolaisen laulu*. Filip von Schantz, who died at the early age of thirty, wrote songs, choruses, and lyric cantatas that showed him to be richly gifted. Carl Gustaf Wasenius was conductor and director of the organ school at Abo, the former capital. Conrad Greve, of the same city, composed incidental music to Berndtson's historical drama, *Aus dem Kampfe des Lebens*. A. G. Ingelius wrote songs that are full of spirit and power, while F. A. Ehrström wrote melodies in simpler and more popular style, and K. J. Mohring confined himself to male choruses. Gabriel Linsén was another to win fame by his popular songs. The lyrics of the people show traces of great antiquity, and their odd 5–4 rhythms add a touch of weirdness that enhances their charm.

Richard Faltin (1835–) became the successor of Pacius. He founded the Helsingfors Gesangverein, and gave concerts of classical German music. He still lives in that city (1906), where he is known and respected as teacher of piano and organ, as well as composer of many songs, choruses, and cantatas. **Martin Wegelius** (1846–1906) directed the Musical Institute, and his efforts to place it on a stable foundation were of the utmost value. His choral works and songs display much beauty, and his overture to the tragedy *Daniel Hjort* is an excellent work. His historical writings are of unusual interest. Robert Kajanus has been active as the founder and conductor of the Helsingfors Philharmonic Orchestra and the Symphony Chorus. Among his works are the symphonic poems *Aino* and *Kullervo's Death March*, on subjects from the *Kalevala;* also a *Finnish Rhapsody* and *Summer Reminiscences*, based on national themes.

Armas Järnefelt, born in 1869, belongs to the younger group of nationalists. His instrumental suites and the symphonic poem *Korsholm* show rich orchestration, melodic beauty, and an epic power of utterance. Ernst Mielck, who died in his twenty-third year, showed such expressive charm in his symphony and other

orchestral works that he has been called "the Finnish Schubert." Oskar Merikanto, born in 1868, is responsible for an opera, "The Maid of Pohja." Erkki Melartin, who studied in Vienna and Italy, became known as a song writer. Ilmari Krohn, composer of motets and instrumental works, wins recognition also as a teacher at the Helsingfors Hochschule, and an interesting magazine writer. Emil Genetz won national plaudits with his male choruses, especially his *Herää Suomi* (*Awake, Finland*), while Selim Palmgren has composed songs and piano pieces of much brilliancy.

But the chief of the Finnish composers, and the only one who draws a government pension for proficiency in music, is **Jan Sibelius.** Born in 1865, he was trained for the legal profession, but his fondness for the violin led him to adopt a musical career. He studied first under Wegelius, then with Albert Becker in Berlin, and Goldmark in Vienna. On his return to Helsingfors he became the recognized leader of the younger school of Finnish music. His two symphonies are well-planned works, but are marred by some reserve of expression. There is more inspiration in his symphonic poems, such as *Kullervo*, with soloists and chorus, and the companion legends *Lemminkäinen* and *The Swan of Tuonela*, on subjects from the *Kalevala*. Other large choral works are *Islossningen*, *Sandels*, and *Snöfrid*. There are also vocal ballads, male choruses, and songs; the suite *Carelia;* string quartets and quintets; and a number of piano pieces. His suite, *King Christian II*, is a striking work, and the *Elegy* from it is a remarkable example of the deep earnestness of the Finnish nature. Altogether, Sibelius has aded new lustre to the musical renown of his native land, and has shown himself a composer of real greatness.

Questions

1. What is the general character of the Swedish folk music?
2. Why are the works of Berwald regarded important?
3. In what forms did Wennerberg compose?
4. Why is Adolf Lindblad called "The Schubert of the North," and what were some of his chief works?

5. In what field of music was Hallstrom's work important?

6. What are the chief works of Söderman?

7. Name some of Hallén's works, and describe the qualities of his music.

8. In what special field does Sjögren excel?

9. Name and describe Stenhammar's works.

10. Who is Sweden's most successful living opera composer?

11. In what field of music have the following excelled: Alfvén, Aulin, Akerberg, Beekman?

12. Name three women composers of Sweden.

13. Who is called the real founder of the Finnish school, and what are some of his works?

14. What are the chief works of Sibelius?

15. Name as many Finnish composers as you can.

PROGRAMS

I. Easy

1.	*Piano.*	Erotikon, No. 4	Sjögren
2.	*Songs.*	(a) The Bird's Song (Fogelns Visa) *	Söderberg
		(b) The Nix *	Söderberg
3.	*Piano.*	Kinderspiele, Op. 40, No. 1	A. Hallén
4.	*Songs.*	(a) Ever Near (Nära) *	A. Lindblad
		(b) The Chimney Sweep (Sotargosse) *	A. Lindblad
5.	*Violin.*	Selection from Idylls for Violin and Piano	Tor Aulin
6.	*Songs.*	(a) Ingerid Sletten. *	Söderman
		(b) Longing (Längtan) *	Söderman
7.	*Piano.*	Romance	Sibelius

* See *Songs from the North*, edited by Valborg Hovind Stub.

II. Medium

1.	*Piano.*	Romance, Op. 40, No. 4	A. Hallén
2.	*Songs.*	(a) Rose Marie	Karl Collan
		(b) Thou art My Rest (Du är min ro)	Karl Collan
3.	*Piano.*	Tourterelle, Op. 41, No. 4	Sjögren
4.	*Songs.*	(a) Twilight (Dämmerung)	A. Järnefelt
		(b) Sunday (Sonntag)	A. Järnefelt
5.	*Violin.*	Andante from Violin Sonata, Op. 19	Sjögren
6.	*Songs.*	(a) The Seraglio Garden	Sjögren
		(b) Provence	Sjögren
7.	*Piano.*	Barcarolle	Sibelius

III. Difficult

1.	*Piano.*	Sonata	Stenhammar
2.	*Song.*	Der Vogt von Tenneberg	Sjögren
3.	*Piano.*	Finlandia	Sibelius
4.	*Song.*	Was it a Dream?	Sibelius
5.	*Violin.*	Andante and Finale, from Violin Concerto, No. 3 (arranged)	Tor Aulin
6.	*Songs.*	(a) Ingalill	Sibelius
		(b) War-Song of Tyrtaeus	Sibelius
7.	*Piano.*	Humoreske, Op. 41, No. 3	Sjögren

IX. DENMARK AND SWITZERLAND

DENMARK

THE music of Denmark is a comparatively recent product, dating almost entirely from the nineteenth century. Yet an earlier art can be found, if diligently sought, both in the contrapuntal and the popular school. In the sixteenth century the Danish court music, like that of nearly all Europe, reflected the style of the Netherland school. Among Danish musicians of a later time we find the famous organist Buxtehude, a worthy member of the school that culminated in Bach. It was this same organist whose daughter found so little favor in Handel's eyes; for Buxtehude, when ready to retire, had made it a condition that his successor should marry his daughter, and Handel, after seeing her, declined to try for the post.

With the growth of more modern music, Denmark, like Russia, subsisted for some time on the imported article. Italian opera flourished in both countries, in spite of the nearness of Germany. From her influence on so many forms and schools of music, Italy has been called the "cradle of music," even though, according to Hanslick's caustic remark, she "remained the cradle," and did not keep abreast of the other nations. Yet many foreign influences played their part in Denmark, for she numbered among her visitors John Dowland, the English lute player, Heinrich Schütz, the pioneer of German opera, and in a later century the great reformer Gluck. The last named, who conducted for a time at Copenhagen, was succeeded there by Johann Peter Schulz, who remained until 1794. Schulz was a song composer of marked originality and influence, and many of his operas became widely popular.

One of Schulz's pupils was Christoph Weyse, who spent his life in Denmark, though born in Germany. He produced several operas in Copenhagen, and wrote a symphony, overtures, sonatas, études, and many sacred and secular cantatas. He became renowned as a teacher in the Copenhagen conservatory, where he numbered Hartmann and Gade among his pupils.

Johan Peter Emilius Hartmann (1805–1900) has been called the real father of Danish music. Of German descent, his grandfather had become one of the royal chamber musicians at Copenhagen, while his father was an organist and teacher of some note. Like many another musical genius, Hartmann was destined for the legal profession, and held a public office, even while assisting his father as organist and teaching in the conservatory. It was in the later place that Weyse noticed his ability, and encouraged him to go on in a musical career.

In 1832 he made his operatic *début* with *The Raven*, following this first success with *The Golden Horn* and *The Corsairs*. In 1836 he went to Germany for further study, producing his first symphony, dedicated to Spohr, in 1838, at Cassel. Returning to become director of the conservatory, he led a long career of activity and usefulness, lasting almost to the present. In opera, *Liden Kirsten* (Little Christine) marked the zenith of his success, in 1846, after which his star began to pale before that of Gade. Yet he did not lack triumphs in later life, such as his jubilee concert in 1874, or his honorary degree five years later. His works, the first to show any real northern coloring, include overtures, incidental music, symphonies, cantatas (including one on the death of Thorwaldsen), a violin concerto, song cycles (*Solomon and Sulamith* and *Hjortens Flugt*), and piano pieces, including the *Noveletten*. These compositions, though known in Denmark, have not yet met in other countries with the recognition they deserve.

Emil Hartmann (1836–1898) was a son of Johann, and studied with his father and Gade. At twenty-five he was a full-fledged

organist, and ten years later received the royal appointment. Compelled by ill health to retire after two years, he devoted himself entirely to composition. His works have been more successful than his father's in reaching foreign audiences, and Germany especially has welcomed them. They include the *Nordische Volkstänze,* for orchestra; *Lieder und Weisen im nordischen Volkston;* the well-known *Nordische Heerfahrt* overture; three symphonies, including *Aus der Ritterzeit,* Op. 34; a *Scandinavian Suite;* the choral work *Winter and Spring;* several operas and a ballet, a violin concerto, another for 'cello, a piano trio, chamber works and lesser pieces, — altogether an imposing array.

But undoubtedly the most prominent of Danish composers was **Niels Wilhelm Gade** (1817–1890). Born at Copenhagen, the son of an instrument maker, he was brought up in his father's trade. His rather desultory instruction in piano, violin, and guitar was intended merely to aid him in his work, and his first teacher was a martinet who cared chiefly for mechanical accuracy. Yet in spite of these adverse conditions he developed such talent that it was deemed wise to let him follow a musical career, under Weyse and other lights of the conservatory.

Gade soon secured admission to the royal orchestra as violinist and his training there shows in his later scores, which are always practical and fluent. He composed much at this time, but few of the works were preserved. At last his first great opportunity came, when the Musical Union offered a prize for an orchestral work. The *Echoes of Ossian* overture won not only the prize, but the friendship of Mendelssohn, who played it at the Gewandhaus concerts. The work is an excellent example of the romantic school, and holds its own up to the present.

This success aroused the interest of the Danish king, Christian VIII, who enabled Gade to travel abroad for further study. The composer at once went to Leipsic, where Mendelssohn aided him to bring out his first symphony, in C minor, and the Ossianic cantata *Comala.* After an Italian trip, Gade became director *pro tem.* of

the Gewandhaus orchestra, during Mendelssohn's absence. A return to Copenhagen brought him no position of any worth, so he resumed his Leipsic duties as Mendelssohn's assistant conductor becoming chief director after the latter's death.

In 1848 Gade settled permanently in his native city, where he became in rapid succession organist, leader of the Musical Society and temporary director of the royal orchestra. In 1861 the death of the chief conductor left the post open for Gade, and from that time his life was spent in the happy activity of conducting, composing, and teaching in the conservatory. Gade married a daughter of the elder Hartmann, so that the music of Denmark became largely a family affair. He rarely left his native land, the two exceptions being a trip to Birmingham, in 1876, to conduct his *Zion* and *The Crusaders*, and another English voyage six years later, during which he directed his *Psyche*.

In the musical world Gade occupies a position midway between the classical and the newer romantic school. A disciple of Mendelssohn, he reflects the suave and gentle side of that master's art. The reproach of calling him "Mrs. Mendelssohn" is not entirely deserved, for Gade shows enough originality to stand on his own feet, and his use of northern folk-song coloring, if less bold than that of Grieg, is still praiseworthy. His cantata, *The Erlking's Daughter*, is almost entirely founded upon the melodies of his native land.

Of Gade's eight symphonies the first is the greatest, though the fourth, in B-flat, is sometimes given in concerts to-day. The overture *Im Hochland (In the Highlands)* shows the sombre character of the earlier *Ossian*. Other overtures by Gade are *Hamlet* and *Michel Angelo*. A quintet, sextet, and octet for strings, also two violin sonatas, are the best of his chamber works, while the *Noveletten* and *Aquarellen* are but few of his many pleasing piano works. But his chief claim to renown rests upon his cantatas, *Frühlingsfantasie* and *Frühlingsbotschaft*, which are perennial favorites. *The Crusaders*, with its varying scenes and

pictures, shows more versatility than is usual with Gade, though it scarcely reaches the height of *Comala*. *Zion* is another strong work, and *Psyche* is attractive, but palls at times by its excessive sweetness.

Eduard Lassen (1830–1904) was known in all lands as a song-composer of rare gifts, but he has worked in the larger vocal and orchestral forms also. Born in Copenhagen, he went to Brussels with his parents, and received his musical education in the later place. The Prix de Rome, which he won in 1851, started him on his travels, which lasted for six years. They culminated in the friendship of Liszt, who aided him to produce his opera *Landgraf Ludwigs Brautfahrt* at Weimar. This success obtained him a court appointment, and from 1861 to 1895 he held the position of court Kapellmeister, succeeding Liszt. One of his triumphs as conductor was the production of Wagner's *Tristan* in 1874, soon after its first performance at Munich.

As composer, Lassen has produced other operas, among them *Frauenlob* and *The Captive*. He has written incidental music to *Faust*, *Œdipus in Colonus*, and other plays; an orchestral Te Deum; several cantatas, among them *Die Künstler*, two symphonies, and half a dozen overtures. But he is best remembered by his songs, whose consummate melodic beauty and expressive feeling have charmed two continents.

August Enna, who has won much national renown with his operas, was born at Nakskov, in 1860. Though his grandfather had been in Napoleon's army, his father was only a poor shoemaker, and he received little beyond the most ordinary education, even when the family settled in Copenhagen. With the exception of a few mediocre violin lessons, he was entirely self-taught, even in the difficult subject of orchestration.

Not being proficient enough to enter the royal orchestra, he traveled to Finland with a smaller organization. There he played several instruments, even including a bass drum, in front of a circus tent. On his return he played for dancing lessons, and taught

piano for the munificent sum of twelve cents an hour. Too poor to buy much dance music, he would often improvise the dances. In 1880 his operetta, *A Village Tale*, was performed, but laid aside; while the operas *Areta* and *Aglaia* were accepted, but never given. The latter, in fact, is no longer in existence, for in the days of extreme poverty the composer was forced to use the manuscript for fuel.

But better days were in store. A symphony, a suite, and several lesser works won the favor of Gade, and Enna soon received a traveling scholarship. This gave him some much-needed leisure, and resulted in the creation of his chief opera, *The Witch*. Accepted by the royal theatre, this also was laid aside, and would have remained in oblivion, but for an accidental inspection by Svendsen, who was charmed by its beauty, and spared no pains in having it produced. It met with an unparalleled success, and aroused wide-spread admiration for the boldness and skill with which the young composer handled his orchestral masses and produced his dramatic effects.

After this triumph came *Cleopatra*, which failed at first, but gained some success under better stage conditions. *Aucassin and Nicolette* followed, while *Lamia* won its meed of praise, but a new name awaited the composer in the field of fairy opera. If Humperdinck did well in setting one of Grimm's tales, certainly Enna chose wisely in selecting the works of his countryman, Hans Christian Andersen. *The Little Match-Girl* won decided appreciation, in many countries besides Denmark, for its simple pathos and appealing beauty. *Die Erbsenprinzessin* and other works of the same nature followed, and the composer is still working in this field at present. He is now the chief living composer of Denmark, and the only one widely known outside of his native land.

Victor Bendix (1851–) is another pupil and protégé of Gade. After the usual conservatory education he became leader of a choral society, and won decided notice as a violin virtuoso. He is also a pianist, and his piano compositions show remarkable

merit. In the larger forms he has written several symphonies, the first entitled *Zur Höhe*, while the second is the interesting *Sommerklänge aus Südrussland.*

August Winding, of an earlier generation (1825–), is now director of the Copenhagen Conservatory. His numerous and well-known piano works include genre pictures, travel scenes, studies, preludes, waltzes, rustic pictures, and other *salon* pieces. He has produced also a concerto for piano, and one for violin; a string quartet, violin sonatas, and a number of violin fantasies.

Karl Attrup (1848–) another pupil of Gade, succeeded his master as organist. His fame as a composer rests on some valuable organ studies and songs. Otto Malling, also connected with the conservatory, receives much praise because of his excellent piano works. Joachim Andersen (1847–) won renown as a flute virtuoso in Berlin and St. Petersburg, afterwards becoming court conductor at Copenhagen. He composed many pieces for his instrument. Hans Lumbye (1810–1874) has been called the *Northern Strauss*, on account of his popular dance music, while his son, Georg, wrote an opera, *The Witch's Flute.* Johan Horneman (1809–1870) composed short pieces of some merit, and Emil, his son, is responsible for the opera *Aladdin* and the overture *Heldenleben.*

August Hyllested (1858–), though born at Stockholm, was the son of Danish parents. He became a child prodigy on the violin, appearing in public at the age of five and making a successful tour at eleven. His studies brought him to Copenhagen, where he soon became cathedral organist. Later he took lessons of Kiel and Liszt, and soon afterwards came to this country and became assistant director of the Chicago Musical College. His symphonic poem with double chorus, entitled *Elizabeth*, was given in London as well as Chicago, while the composer numbers among his other works an opera, *Die Rheinnixe*, and a *Suite romantique* for orchestra. He is also the composer of a number of lesser works.

Even better known in America is **Asger Hamerik** (Copenhagen, 1843–). Son of a preacher, who discouraged his musical tastes, he was self-taught at first, though he afterwards came under Gade, Von Bülow, and others. At the first Paris exposition he received a gold medal for his *Hymne de la paix*, and a little later entered the operatic field. In 1871 he was appointed director of the Peabody Conservatory in Baltimore, and leader of the Peabody symphony concerts, since when he has been considered a loyal American. In 1890 he was knighted by the king of Denmark. His works include three operas, a festival cantata for the new Swedish constitution (1866), a *Trilogie judaïque*, a *Christliche Trilogie*, six symphonies, five *Nordische Suiten*, and many lesser compositions.

Another eminent Dane, who has expatriated himself, is **Ludvig Schytte** (1850–). Originally a druggist, he made music his vocation when twenty, studying with Neupert, Gade, and Liszt. He settled in Vienna, where he now resides as pianist, teacher, and composer. His works, which number beyond Op. 100, are mostly for piano. They include the *Charakterstücke*, the *Naturstimmungen*, *Pantomimes*, *Danish Melodies*, *Swedish Dances*, and many others; also a concerto and about sixty songs. In recent years the composer has won some recognition on the stage. His one-act *Hero* was well received at Copenhagen, while the burlesque *Circus-Damen*, the very successful *Atelderspuck*, and *Der Mammeluck* have added to his fame. *Die Schwalbe* is his most recent operatic production.

From the work of these men it will be seen that while Danish music is not so distinctly local in flavor as that of Norway or New Russia, it is still sufficiently national in character to command respect and arouse interest. The folk music, also, partakes of the same character, being less striking than that of the other Scandinavian states, but still possessing a distinctive note and showing the charm of artless simplicity. For the collection of the best of her popular songs, Denmark is indebted to Andreas Berggreen

(1801–1880), who spent his life in Copenhagen as a successful teacher.

SWITZERLAND

In recent years Switzerland, too, has felt the force of the national movement, and now possesses a number of native composers, with at least one really great genius at their head. **Hans Huber,** the most prominent musical figure of the little republic, was born at Schönenwerd in 1852. His studies brought him under Richter and Reinecke, at Leipsic. After teaching in Alsace, he was called to the music school at Basel, where he became director in 1896.

The list of his works is long and imposing. There are two operas, *Kudrun* and *Weltfrühling*, orchestral works with chorus and soloists, such as *Pandora* and the *Nordseebilder;* choral works such as *Aussöhnung* and *Meerfahrt;* three symphonies, including the *Wilhelm Tell*, No. 1; two concertos for piano, and one for violin; a *Karneval*, a *Serenade*, and other orchestral pieces; and a great quantity of chamber works, piano pieces, and songs. Huber is best known in the United States by his second, or *Böcklin*, symphony, Op. 115. This work, inspired by the noble pictures of the Swiss painter, Arnold Böcklin, is well worthy of its great subject, and shows a control of massive effects and expressive power that win it a high rank among the very few great modern symphonies.

Emile Jaques-Dalcroze (1865–) was born at Vienna, of Swiss parentage. His education, musical and otherwise, was received chiefly in Geneva, where he produced a comic opera *La Soubrette*, at the age of seventeen. Further study in Paris resulted in an operetta, while a year in Algiers was marked by the one-act *L'Ecolier.* He then studied with Bruckner at Vienna, where he wrote another one-act piece, *Par les Bois.* After reverting to Paris and Delibes, he became professor of composition in the Geneva Conservatory. He soon brought out the cantata *La Veillée*, and the opera *Le Violon maudit.* Other dramatic works

by him are the lyric comedy *Janie* and the four-act *Sancho*, a Wagnerian setting of a subject from *Don Quixote*. He has composed various instrumental works, among them a violin concerto, but is best known by his *chansons* and children's songs. His orchestral works show some of the modern tendency toward vagueness and dissonance.

Among many who are working to make Switzerland known, Gustave Doret, a friend of Saint-Saëns, shows much passionate strength in his *Hymne à la Beauté*. Rudolf Ganz, of Zurich (now settled in Chicago), is developing into a mature talent, while Otto Barblan is another composer who shows marked originality. Volkmar Andreae and Friedrich Klose are winning fame in Germany. Georg Haeser, of Zurich, has done some excellent choral work, while Lothar Kempter, of the same place, is not far behind. Combe, of Geneva, and Dénéréaz, of Lausanne, have shown skill in the smaller orchestral forms; while in chamber music and lesser works mention should be made of Niggli, Suter, Franck, Lauber, Hegar, Reymond, and many others.

Questions

1. Tell what you can of the early music of Denmark.
2. Who is called the real father of Danish music and what was his chief opera?
3. Who was Emil Hartmann, and what were his chief works?
4. Who was the most prominent Danish composer, and what German composer became his model?
5. What are the chief works of Gade, and what characteristics do they show?
6. Where did Lassen pass his life, and what are his best works?
7. What is the most successful Danish opera, who wrote it, and what struggles did he have in early life?
8. In what field of music did the following work, — Bendix, Attrup, Winding, Schytte, Andersen, Berggreen?

9. Give a brief biography of Asger Hamerik.
10. Give an account of the life and works of Hans Huber.
11. Name as many Swiss composers as you can.
12. What part does good folk music play in a national school?

PROGRAMS

I. Easy

1.	*Piano.*	Six Miniatures, Op. 5	Jaques-Dalcroze
2.	*Songs.*	(a) Jutland Dance	Folk Song
		(b) Unhappy Love	Folk Song
3.	*Piano.*	Selection from "Fleurs exotiques"	Schytte
4.	*Songs.*	(a) Avec tes yeux mignonne (With Thy Blue Eyes)	Lassen
		(b) Es war ein Traum	Lassen
5.	*Violin.*	Melody, Op. 49, No. 3	Huber
6.	*Songs.*	From "Lieder von Burns"	Malling
7.	*Piano, 4 hands.*	Marches	Gade

II. Medium

1.	*Piano.*	Noveletten, No. 1	J. P. E. Hartmann
2.	*Songs.*	(a) Arne's Song *	P. A. Heise
		(b) Fylla's Song *	F. Rung
3.	*Piano.*	Selection from "Aquarellen"	Gade
4.	*Songs.*	(a) Remembrance	Carl Busch
		(b) Under the Greenwood Tree	Carl Busch
		(c) The Eagle	Carl Busch
5.	*Violin.*	Fantasiestücke, Op. 78	Huber
6	*Songs.*	(a) Knud Savard *	Gade
		(b) You'd have Me Sing *	J. P. E. Hartmann
7.	*Piano.*	Swedish Dances	Schytte

* See *Songs from the North*, edited by Valborg Hovind Stub.

III. Difficult

1.	*Piano.*	Night Songs, Op. 22	Huber
2.	*Songs.*	From "Engelsk Lyrik"	Malling
3.	*Piano.*	Selection from Sonata, Op. 26	Bendix
4.	*Song.*	They Softly Sleep. From "The Crusaders".	Gade
5.	*Violin.*	Sonata in D minor	Gade
6.	*Songs.*	Peregrina-Lieder, Op. 32	Huber
7.	*Piano.*	Selection from "Lyric Symphony" (arranged)	Hamerik

BOHEMIAN, HUNGARIAN, POLISH AND SWISS COMPOSERS

DALCROZE

CHOPIN

PADEREWSKI

LISZT

DVOŘÁK

SMETANA

HUBER

X. BOHEMIA, HUNGARY, AND POLAND

BOHEMIA

The music of Bohemia, in an artistic sense, dates back but half a century. Its popular music, however, began with the introduction of Christianity in the ninth century, and soon after that we find the litanies of Adalbert, Bishop of Prague, sung by the soldiers in camp and battle. Sacred music flourished in Bohemia, as we may see from the *Kyrielles* of Bishop Arnest in the fourteenth century, and the songs of Cybulovsky in the seventeenth. Gluck's teacher, Cernohorsky, worked in this field also.

In secular music, the early times can furnish their composers, — Brixi, Kozeluch, Ryba, Kopriva, — but their names have little import to-day. In the classical period, **Johann L. Dussek** (1761–1812) won high rank as a pianist, and left a voluminous array of piano, chamber, and even orchestral works.

His influence on piano music was almost as important as that of Clementi, and he surpassed the latter in invention and ideality, if not in the solid learning that shows in the *Gradus*. Of later date and lesser import is Kalliwoda, whose music is of the lighter salon type.

Frantisek Skroup (1801–1862) became a famous conductor, at first in Prague and later in Rotterdam. His sacred and chamber music shows both taste and feeling. His songs have won their way to the Bohemian heart, and many of them, like the patriotic hymn, *Where is My Fatherland*, have become actual *Volkslieder*. His operas, too, are popular in style, and his *Dratenik* is regarded as the foundation of the Bohemian national school.

The advent of **Bedrich Smetana** (1824–1884) brings on the

scene a really great composer. His works are not yet fully known to outside nations, but they have already won him the right to rank with the world's great masters of music. Smetana (the name is accented on the first syllable) studied the art in spite of parental opposition, and after a course at Prague found his way to Schumann. That composer advised him to take lessons of Mendelssohn, but poverty compelled him to give up his idea, and a study of Bach's works was substituted. Later on, Smetana came under the influence of Liszt, whose works he admired immensely. He said of that master's symphonic poems, "They mark the limit of possibility in the direction of musical suggestion;" but he did not live long enough to hear the frenzied rhapsodies of Richard Strauss. It was at Lizst's house that Smetana determined upon his career; for on hearing Herbeck say that the Czechs were merely reproductive, he determined to spend his life in building up a Bohemian national school. The world is just beginning to realize how nobly he fulfilled his promise.

During a period of conductorship in Sweden, he produced three symphonic poems, *Richard III*, *Hakon Jarl*, and *Wallenstein*, but his return to Prague brought him more directly into the national field. A first opera, *The Brandenburgers in Bohemia*, was ultra-Wagnerian in style, and the critics at once assailed him for delivering the music of Bohemia to strange gods. Stung by their attack, he wrote *The Bartered Bride* in more popular vein, and its delightful vivacity won it an immediate and lasting success. At the Vienna musical exposition of 1892, German audiences heard it for the first time, and asked, "How is it possible that a composer of such greatness has remained unknown for so long?" The libretto is a simple story of true love in a country village triumphing over mercenary designs, and the music, melodious and fragrant, literally sparkles with tonal brilliancy.

Smetana's other operas include *Dalibor*, a dramatic work on a patriotic subject; *Two Widows*, *The Kiss*, and *The Secret* in lighter vein, the second being spoken of as a model for comic-opera com-

posers; and *Libussa* and *The Devil's Wall*, on national legends. Sketches of *Viola* exist, based on Shakespeare's *Twelfth Night.*

In the orchestral field, Smetana's greatest work is *Ma Vlast* (*My Fatherland*), a cycle of six symphonic poems. In the first, *Vysehrad* the minstrel Lumir, inspired by that historic fortress, conjures up visions of the festivals, combats, and victories of long ago, contrasting them with the desolate ruins of the present. *Vltava*, the second, is the Moldau rising in the peaceful forest, flowing through woods ringing with joyous huntsmen, and past smiling meadows that echo rustic merriment, reflecting moonlit scenes where sylvan nymphs disport, witnessing the martial glories of Prague, and disappearing at last in the distance. *Sarka*, subject of the third, is the legendary Amazon who charmed warriors into ambush. *Bohemia's Groves and Meadows* is the fourth, while the series is completed by *Tabor*, camp of the Hussite warriors, and *Blanik*, the magic mountain where they sleep.

Smetana has been called the "Bohemian Beethoven"; but his music is beautiful rather than grand, and thrills us by simple charm rather than lofty majesty. The term probably refers to the sufferings of both, for Smetana, like Beethoven, became deaf in his later years, and could not hear the plaudits aroused by his own works. The last decade of Smetana's life was clouded with suffering, for his nerves gave way, and he died in an insane asylum.

The pupil and successor of Smetana was **Antonín Dvořák** (1841–1904). He was the son of a butcher, and was destined to follow his father's trade, but love of music prevailed. He studied first with the village schoolmaster, but soon went away to a more advanced teacher. It was at this time that he sent home a polka, "to surprise his relatives"; and as he had forgotten to allow for transposing instruments in the score, the resulting discords created more of a surprise than he had intended.

In 1857 he went to Prague, studying, composing, and supporting himself with his violin. He has spoken of his period as spent in "hard study, occasional composition, much revision, a great deal

of thinking, and little eating." After his marriage, in 1873, he "ate less and gave more lessons." On being asked what teachers helped him most, he replied once, "I studied with God, with the birds, the trees, the rivers, myself," — an appropriate answer, for Dvořák was certainly a natural genius.

He, too, wrote his first opera (*König und Köhler*) in Wagnerian vein, and met with failure; and like Smetana, he too met with success on rewriting the work in a more national and popular style. Though his operas are little known outside of his own country, he has shown much activity in this field. *Wanda*, *Selma Sedlák*, *The Jacobin*, and *Dimitry* are early works, the last on a Russian historical legend. In later years, when Dvořák returned to Bohemia after long absence, he devoted himself to the modern school of fairy-opera, producing *Rusalka*, *Der Teufel und die wilde Käthe*, and *Armida* before his death.

The performance of his great *Stabat Mater* in London, in 1883, led to his sojourn in England. There he brought out his patriotic *Husitska* overture, a type of nationalism in music, and composed his famous *Spectre's Bride*, on a Czech version of Bürger's *Lenore*. *Saint Ludmila*, a later cantata, was more conventional in character, and its lack of success was a partial cause of the composer's departure from England. But England's loss was America's gain, for he came to New York in 1892.

A year later he brought out his *New World* symphony (*Aus der neuen Welt*), a glorious tribute to our country. He was already famous as an orchestral composer, having to his credit the three great overtures *Mein Heim*, *In der Natur*, and *Othello*, the *Slavic Dances*, the *Scherzo capriccioso*, and four worthy symphonies. He had enriched the latter form with two new movements, — the elegiac *Dumka* and the wild *Furiant*. The *New World* symphony, however, was a work of more real beauty than any of these, apart from its value as an object-lesson. Its lively *allegro*, infinitely sweet *largo*, bright *scherzo*, and powerful *finale* are based wholly on themes of plantation character, though not of actual negro songs.

Dvořák was certainly wise in his choice of material for this symphony. While our native composers were chasing the *ignis fatuus* of recondite Indian music, he based his work on themes whose beauty would win recognition from all hearers. A school is not built from above downward, any more than a house. The foundation must be complete first; and in building up a national school of music, the only sure foundation is a folk music that is known to all the people, not merely a learned few. Plantation music, with its persuasive melody and striking rhythm, makes its appeal to all, while the Indian songs, weird, unfamiliar, and even alien in their scale formations, will never be more than a curiosity. All honor to Dvořák, then, for showing us the only real method of creating an American national school.

A composer of great national fame in Bohemia was **Zdenko Fibich** (1850–1900). Like Smetana, he became a warm admirer of Schumann, and his many little piano pieces show the influence of the German master. He is credited with two published symphonies, and a number of symphonic poems in imitation of Liszt. There are also overtures, — *Eine Nacht auf Karlstein*, the *Lustspiel*, and others, — as well as much chamber and vocal music. But it is in opera that Fibich won his chief laurels. He did interesting work in the field of melodrama, at first following Schumann's *Manfred*, but later adopting a more independent style. His most ambitious work in this vein was the orchestral trilogy, *Hippodamia*. In opera he is considered almost the equal of Smetana, his best productions including *Der Sturm* (Shakespeare's *Tempest*), *Haidée* (from Byron's *Don Juan*), *Sarka* (again the Bohemian Amazon), and *The Fall of Arcona*.

Emil Nikolaus von Reznicek (1861–) makes Berlin his home. His apprenticeship in the smaller theatres gave him an experience that has borne fruit in his operas. Produced first at Prague, they have won success in many lands because of their delicious sprightliness. *Die Jungfrau von Orleans* came first, on Schiller's play. *Satanella* treats a poem of Vrchlitzky, while

Emmerich Fortunat is a lighter work. Reznicek's real masterpiece, however, is *Donna Diana*, a sprightly setting of Moreto's charming comedy. *Till Eulenspiegel*, with the medieval rogue of that name as hero, appeals more especially to German hearers.

Among other Bohemian composers, Josef Suk, pupil and son-in-law of Dvořák, numbers among his works a *Winter's Tale* overture, a symphony, and the suite entitled *A Fairy Tale*. Roskosny, of an older generation, has won renown through seven operas and many choral works. Oskar Nedbal, the viola player, is responsible for an orchestral scherzo. Heinrich von Kaan has produced several ballets and the symphonic poem *Sakuntala*, besides doing much literary work. Joseph Nesvera won a triumph with his opera *Perdita*, while his masses and other sacred works are always well received. Eduard Napravnik has become identified with Russian music, his *Dubrowski* winning an operatic success in St. Petersburg. These names are enough to show that the Bohemian school is still flourishing.

HUNGARY

The true Hungarian music, made familiar to modern ears by Liszt and many others, shows the most striking characteristics. Its bold, abrupt modulations, its fierce, almost frenzied power and sharp contrasts, arrest the attention at once. It is the unfettered expression of the wild, oriental passion that has come down through centuries of Magyar blood. At present in the hands of the gipsies, it was probably adopted by them from the earlier Magyar sources, though Lizst considered them the originators of it. According to modern opinion, they are really responsible for little more than the embellishments they use in playing it.

A favorite form is the *czardas*, or two-part dance, so-called from the inn where it was first introduced. The first half, the *lassan*, is slow, mournful, gloomy, well expressing the melancholy of an oppressed race. Slower and slower it grows, until suddenly the real dance, the *friska*, begins. This is in remarkable contrast

to the preceding movement, being wildly impassioned and working up to a tremendous climax. The gipsies who play these *czardas* and other pieces show themselves wonderfully gifted, for they use not a scrap of printed music, relying wholly on their powers of improvisation. The leader will vary some familiar theme, while the rest add harmony or counterpoint to it. The violin is the chief instrument, almost the only one.

Liszt is certainly the best representative of Hungarian music, and to many people he seems the only one. **Franz Liszt** (1811–1886) became renowned even in childhood as a great piano virtuoso, though the story of Beethoven's hearing him and predicting a wonderful future for him is doubtless apocryphal, because of Beethoven's deafness. A stay in Paris brought more triumphs, terminated by the death of his father. After this blow he devoted himself seriously to philosophy and theology, and the world nearly lost one of its few great composers.

A hearing of Paganini brought Liszt back into the musical arena. Paganini so bewitched him that he could not rest until he had produced similar effects on the piano. An acquaintance with Chopin helped him to modify his technique, while the performances of Thalberg tempted him to appear again before the public. He showed that he had all of Thalberg's virtuosity, transfused with an intensity of musical feeling that Thalberg did not possess.

Liszt's piano works, of which many date from this period of renewed activity, are usually divided into original works and transcriptions. In both, however, there is evident a further development of Liszt's new ideas, and the process he carried out has well been called the orchestralization of the pianoforte. In transcriptions like *Hark, Hark, the Lark* no less than in original works like the *Sermon to the Birds*, the breadth of treatment is evident. There are great antiphonal responses; themes sung out by the keys and embroidered with the richest profusion of instrumental accompaniment; ideas and passages of a nature so orchestral that they tax all the resources of the piano, and become mere noise in the hands of lesser artists.

Liszt's renewed interest in his native land grew in part from a casual circumstance. Floods in Budapesth having caused great hardship among the poor, the generous artist returned to that capital and gave a set of charity concerts. The scenes of his childhood aroused the keenest interest in him, and at the same time he studied with fresh ardor the music of his country. The result took shape in the *Hungarian Rhapsodies*, faithful transcriptions of the national themes, developed with all of Liszt's art. The quaint scale (corresponding to A, B, C, D-sharp, E, F, G-sharp, A) is excellently adapted to the expression of Hungarian passion, and Liszt even visited the fields and the woods to get the true flavor from real gipsy bands.

In his noble series of symphonic poems Liszt brought that great form, practically his own invention, to its modern fulness of expression. In the symphonic poem he first gave to the world the free, rhapsodic utterance of untrammeled musical feeling that has made modern orchestral composition a new field. The symphonic poem has not abolished the symphony, and should not do so. In spite of the remark, often repeated, that the symphony reached its culmination in Beethoven, the world could not dispense with the delicacy of Mendelssohn, the romanticism of Schumann, or the earnest sincerity and "sweet reasonableness" of Brahms. Yet the stricter school should not stifle the freer style, and we owe Liszt all honor for leading us to "fresh fields and pastures new."

The average student knows few, if any, lesser Hungarian composers. Goldmark, it is true, has achieved greatness, but in Germany and in the German vein. Bihary, Czermak, Erkel, and Doppler sound unfamiliar, while Remenyi and Joseffy are regarded almost as Americans. Bihary was one of the older gipsy violinists, and did much to make his countrymen known in Vienna. Czermak, a Hungarian, who adopted the gipsy life, played with such fire and enthusiasm that many compared him with Paganini. Doppler and Erkel were opera composers, as also Mosonyi and Czibulka. Doppler's *Ilka*, produced at Pesth in 1849, received

forty performances. Franz Erkel's *Hunyady Laszlo* and *Bank Ban* were immensely popular, and are considered as the foundation of the national school. His son Alexander entered the field with *Tempeföi* in 1883, while Count Géza Zichy has gained success with his *Meister Roland* and *Emma*, and also by being the only great *one-armed* pianist in the world. Jenö Hubay is credited with a symphony and several operas, besides much piano and vocal music, while Ernst von Dohnányi has entered the orchestral field with a concerto and a symphony.

POLAND

The name of Poland suggests at once that greatest of tone poets, Chopin, well named by Rubinstein "the soul of the piano." **Fréderic Chopin** (1809–1849) was educated by his father in a way deemed proper at that time, but one that the twentieth century would consider far too effeminate. This preserved in him a delicacy of sentiment that forms one of the chief charms of his music. Warsaw witnessed his early triumphs, and his first serious love affair, with Constantia Gladkowska as the heroine. But unrequited affection drove him away, and after a short stay in Vienna he settled in Paris. There he became intimate with a chosen circle of notables, — Balzac, Delacroix, Liszt, Meyerbeer, Heine, Berlioz, and Mendelssohn among others.

For public appearances before large audiences he cared little; in fact his English tours did much to undermine his constitution. But in private, among friends, he delighted to sit at the piano and draw forth the very soul of the instrument. His long companionship with George Sand (Mme. Dudevant) enabled him to accomplish much that he might not have done otherwise; but the shock of their quarrels and separation probably hastened his death.

His music is the natural expression of his own overmastering sentiment, but in a way it is an echo of the spirit of Poland, — full of noble aspiration, tender and fiery by turns, always poetic, nearly

always melancholy. He remembered the folk music of his country and gave it to the world idealized into its noblest form. A master of intimate moods, he was never at home in handling the larger canvas of the orchestra, and his concertos are merely piano episodes with incidental accompaniment. But in his piano pieces he shows himself always the greatest master of emotion that the world has ever seen.

To discuss his works in detail would require a volume. His mazurkas are capricious, ecstatic; his *ballades* nobly eloquent. There are novelty, originality, remarkable contrast, in the scherzos. The polonaises ring with the passionate strength of patriotism and echo the fantastic grace of olden chivalry. The waltzes are veritable dances of the soul, not made for material feet. The grace of the *études*, the charm of the preludes and impromptus, show us the same melodic richness of thought and fancy. The nocturnes, so well known and well beloved, give us the very essence of the yearning poetry of the night. Other pieces there are, — the Barcarolle, the Fantasies; all of them exquisite, perfect in their tonal beauty.

Other composers have existed in Poland, — so many and so active that two histories of Polish opera exist, with material enough to fill them. Josef Elsner, the teacher of Chopin, met with success in this field; also Karl Kurpinski, and Stanislaw Moniuszko at a later date. In the violin field, Joseph Lipinski (1790–1861) was a voluminous composer, as well as a remarkable virtuoso. Henri Wieniawski (1835–1880) is still remembered by many who heard him during his famous American tour with Rubinstein. His two violin concertos are still played and many of his smaller pieces remain favorites.

Two great modern pianists have come to us from Poland, — **Josef Hofmann** and **Ignace Jan Paderewski** (1860–). Hofmann, beginning as a child prodigy, has developed into an artist of solid attainments, and has written several pieces for his instrument. Paderewski made his début as composer with his charming minuet,

the first of many original and brilliant piano works. The *Humoresques*, Op. 14, are especially noteworthy. A *Polish Fantasy*, with orchestra, marked his entrance into the concerto field, while his gipsy opera *Manru*, though not holding the boards too well, contains much excellent music.

The name of Leschetizky has become renowned on two continents, because of his admirable method of piano teaching. Such men as Tausig, Moszkowski, and the Scharwenkas are of Polish descent, but identified with German music. Miecislaw Soltys, who studied with Chopin's pupil Mikuli, has gained some notice in the symphonic field, while Staikowsky made a recent success with his opera *Philaenis*. Last of all, in point of time, comes Stojowski, who left his native land to take charge of the piano development in the chief music school in New York. These names are certainly enough to justify the famous exclamation, *Noch ist Polen nicht verloren* !

Questions

1. What Bohemian pianist rivaled Clementi in shaping the trend of piano playing?
2. Who wrote the first national opera of Bohemia?
3. What composer is called the "Bohemian Beethoven," and why?
4. What is Smetana's most successful opera, and how many others by him can you name?
5. In what great instrumental work did Smetana describe his native land?
6. What are some of Dvořák's operas?
7. Describe the *New World* symphony.
8. Explain the terms *Dumka*, *Furiant*, and *Czardas*.
9. In what unusual field of music did Fibich work?
10. What operas did Reznicek write?
11. What other Bohemian composers can you name?

12. What is meant by the phrase "orchestralization of the pianoforte"?

13. What is the character of Hungarian folk music, and what scale does it employ?

14. What works of Liszt are most national in character?

15. Explain Liszt's connection with the symphonic poem in modern music.

16. Name as many Hungarian composers as you can.

17. Describe the music of Chopin.

18. Name the different forms in which Chopin wrote.

19. What are some of Paderewski's best works?

20. What other Polish composers can you name?

PROGRAMS

I. Easy

1.	*Piano.*	Moment musical	X. Scharwenka
2.	*Song.*	As My Dear Old Mother (Als die alte Mutter)	Dvořák
3.	*Piano.*	La Matinée, Rondo	Dussek
4.	*Song.*	The Maiden's Wish	Chopin
5.	*Piano.*	Consolation, No. 5	Liszt
6.	*Song.*	Trübe Wellen	Chopin
7.	*Piano.*	Valse in D flat, Op. 64	Chopin

II. Medium

1.	*Piano.*	Minuet	Paderewski
2.	*Song.*	Du bist wie eine Blume (Thou'rt Like a Flower)	Liszt
3.	*Piano.*	Four Pieces, Op. 26	Stojowski
4.	*Song.*	Ah, the Torment	Paderewski
5.	*Violin.*	Humoreske	Dvořàk
6.	*Songs.*	(a) The Parted Lovers (Zwei Leichen)	Chopin
		(b) My Delight (Meine Freuden)	Chopin
7.	*Piano, 4 hands.*	Tanz-Suite, Op. 41	X. Scharwenka

III. Difficult

1.	*Piano, 4 hands.*	Allegro and Largo from "New World Symphony" (arranged)	Dvořàk
2.	*Song.*	Der König von Thule (The King of Thule)	Liszt
3.	*Piano.*	Sermon to the Birds	Liszt
4.	*Song.*	Polens Grabgesang (Poland's Dirge)	Chopin
5.	*Violin.*	Légende	Wieniawski

6. *Song.* The Loreley (Die Lorelei) . . . . . Liszt
7. *Piano, 4 hands.* Overture, "The Bartered Bride" (arranged) . . . . . Smetana

THE BOHEMIAN SCHOOL

1. *Piano, 4 hands.* Slavische Tänze, Op. 64 . . . . . Dvořák
2. *Songs.* (a) Frühlingssehnung, Op. 36, No. 1 . . . . . Fibich
   (b) Abendgebet, Op. 36, No. 8. . . . . Fibich
3. *Piano.* (a) Novelle, Op. 44, No. 1 . . . . . Fibich
   (b) Selection from "Stimmungen," Op. 47 . . . Fibich
4. *Songs.* (a) Mein Lied ertönt, Op. 55, No. 1 . . . . . Dvořák
   (b) Rings ist der Wald, Op. 55, No. 3 . . . . . Dvořák
5. *Piano.* (a) La Consolation, from "Rêves" . . . . . Smetana
   (b) En Bohème, from "Rêves" . . . . . Smetana
6. *Violin.* Sonata in F major, Op. 57 . . . . . Dvořák
7. *Piano.* Suite, Op. 98 . . . . . Dvořák
8. *Songs.* (a) Klage, Op. 73, No. 3 . . . . . Dvořák
   (b) Gute Nacht, Mägdelein, Op. 73, No. 1 . . . Dvořák
9. *Piano.* Hochzeitscenen. . . . . Smetana

FRANZ LISZT

(1811–1886)

1. *Piano.* (a) Pastorale, No. 3, from "Années de pèlerinage."
   (b) At the Spring, No. 8, from "Années de pèlerinage."
2. *Song.* Der König von Thule (The King of Thule).
3. *Piano.* Concert Study, *Waldesrauschen.*
4. *Songs.* (a) Wanderers Nachtlied (Wanderer's Night Song).
   (b) Du bist wie eine Blume (Thou'rt like a Flower)
5. *Piano.* Sermon of St. Francis to the Birds.
6. *Song.* Die Lorelei (The Loreley).
7. *Piano.* Rhapsodie hongroise, No. 15.

I

FRÉDÉRIC CHOPIN

(1810–1849)

1. *Piano.* Prelude in D flat (The Raindrop).
2. *Songs.* (a) Frühling.
   (b) Mädchens Wunsch.
3. *Piano.* Impromptu in A♭, Op. 29.
4. *Songs.* (a) Das Ringlein.
   (b) Eine Melodie.
5. *Piano.* Nocturne in B major, Op. 32, No. 1.
6. *Songs.* (a) Mélancolie.
   (b) Was ein junges Mädchen liebt.
7. *Piano.* Polonaise militaire, Op. 40, No. 1

II.

FRÉDÉRIC CHOPIN

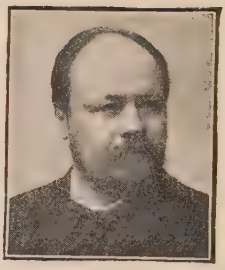
(1810–1849)

1. *Piano.* Nocturne, in G major, Op. 37, No. 2.
2. *Song.* Polens Grabgesang (Poland's Dirge).
3. *Piano.* Berceuse, Op. 57.
4. *Songs.* (a) Zwei Leichen (The Parted Lovers).
   (b) Der Reitersmann.
5. *Piano.* Funeral March, from Sonata Op. 35.
6. *Song.* Meine Freuden (My Delight).
7. *Piano.* Ballade Op. 52.

RUSSIAN COMPOSERS

GLINKA

CUI



LIADOFF

RIMSKY-KORSAKOFF

TCHAIKOVSKY

RUBINSTEIN

MUSSORGSKY

GLAZOUNOFF

RACHMANINOFF

BALAKIREFF

BORODIN

ARENSKY

XI. RUSSIA

If it be true, as poets tell us, that sorrow and suffering transmute themselves readily into song, and that a down-trodden race may often lighten its burden by expressing its sadness in tonal form, we are surely justified in expecting much from Russian folk music. In that land of cold and hunger and oppression, the art of the painter and sculptor has found little to encourage it; but music, on the contrary, has flourished as in no other land, and the pent-up feelings of the people have gushed forth in a veritable flood of song.

The great variety of form and style to be found in these songs is another noteworthy point. According to César Cui, Russia's great musical historian, they form numerous groups, each in itself being almost a school of folk music. There are rounds, sung in chorus at holidays or festivals; wedding songs, and others, of special significance; *chansons des rues*, jovial or burlesque serenades in chorus; songs of the *bourlaks*, or boatmen; and short solos of every description.

From the artistic view-point, these songs are of the utmost value. Their piquant and original melody, their quaint, fanciful novelty of effect, their graceful embroidery of ornament, and the crystalline clearness of their harmony, make them a musical gold mine for the Russian composers. Their marked rhythmic qualities, combined with the strange cadences of the old plagal modes, produce an effect that enchains the hearer's attention at once.

Such songs as the familiar *Red Sarafan*, or the Russian National Hymn, are hardly the best examples. For more characteristic music one must delve deeper into the real life of the people. In the *Volga Sailor's Song*, for instance, there is a crude, rugged

strength that seems irresistible. This, like many of the Russian songs, is in a minor key, and the true Moujik is never so happy as when trolling out the most lugubrious strains. This has influenced the composers, too, and their skill in employing the minor mode is remarkable. The opening theme of Tschaikowsky's fourth symphony, for example, suggests the atmosphere of unrelieved gloom that is so characteristically Russian. Yet the minor mode is not always sombre, as we may see in the lively Cossack air of the "1812" overture, or Rimsky-Korsakoff's graceful overture to *The Czar's Bride.* Occasionally, in the Slavonic folk music, we find traces of the old pagan rites, as in *The Sacrifice*, which seems to allude to the human tribute often paid to the god Cernebog.

The sacred music of Russia is also worthy of mention. Russian singing is renowned, and the deep basses of the Ukraine, blended with higher voices from other districts, form male choruses of wonderful power and smoothness. Their music, too, retains the old modes, and employs them to attain effects of lofty dignity and serene beauty. Composers of sacred music in Russia preceded the national and operatic schools, and if their names sound unfamiliar, it is because their music is limited to the services of the Greek Church. Chief among them was **Dimitri Bortniansky** (1751–1825), whose attainments earned him the title of "The Russian Palestrina." Studying with Galuppi in Russia, he received aid from the empress herself, which enabled him to follow that master to Venice. He wrote popular operas for Italy, but adopted a broader style in his native land. He built up the choir of the Imperial Chapel, systematized the whole of the Russian Church music, and composed many important and lofty sacred works.

The literature of Russia has been another potent factor in the development of its music. Folk tales of rich, imaginative beauty have afforded abundant material for poets and authors, and have offered fruitful subjects for musical setting. Yet in early days we find their worth unappreciated. Under Peter the Great there was some attempt at developing all forms of Russian art, but it

was only partly successful. Later emperors and empresses were content to import their music, and we find Cimarosa and Paisiello coming to Russia from Italy, while France furnished Boieldieu. Cavos, a Venetian, wrote an opera in Russian, but gained little success with it. Lvoff, the court favorite, produced little of importance beside the National Hymn, and Verstovsky's *Tomb of Askold* (Moscow, 1835) suffered from lack of real musical knowledge on the part of its composer. It remained for Michael Ivanovitch Glinka to become the real founder of the Russian school.

Michael Ivanovitch Glinka (1804–1857) was duly educated in music, studying with Field in St. Petersburg, and finishing at Berlin and Milan. On his return to his native land he became an important member of the circle of leading spirits that included such celebrities as the poets Pushkin and Gogol. Here Glinka expressed his ardent desire to write national music for a national subject, and the result was his *Life for the Czar*, an opera dealing with the early struggles of Russia and the self-sacrifice of a devoted serf who misleads the enemy to save his ruler.

Life for the Czar was not the first opera in Russian, as Cavos had treated the same subject, and Verstovsky's opera had appeared in the previous year. But the hand of genius was evident in its pages, and it won a triumph that has endured to the present day. It is based wholly on the folk songs of the country. These do not appear in their entirety, however, but are transfused by the composer into forms of real musical merit. Thus the opera does not fairly deserve the reproach of those who have called it *musique des cochers*. The work that has founded a great national school should never be treated lightly.

Russlan and Ludmilla, Glinka's second opera, is a more artistic production. It is based on an old fairy tale worked up with delicate charm by Pushkin, and the score contains many noteworthy numbers, including a chorus based on a seductive Persian melody. The quaint originality of Russian folk music is less in evidence than in the preceding work, but its greater musical worth has won

widespread appreciation in foreign countries. Glinka was not a prolific composer, but he wrote an orchestral fantasy, *Karaminskaia* (the chief national dance of Russia), parts of two symphonies, two string quartets, and several smaller works.

The names of Dargomiszky and Seroff are usually mentioned together, as they represent the transition from the older style of Glinka to the more modern school of the present. **Alexander Sergievitch Dargomiszky** (1813–1869) first became known to the upper circles of the capital as a violin and piano player, but an acquaintance with Glinka led him into the field of composition. In Paris he started *Lucrezia Borgia*, but found it set aside in favor of a mediocre work by Louise Bertin. A few years later, in Moscow, came *Esmeralda*. This was followed by *The Triumph of Bacchus*, a ballet, and another opera, *Roussalka* (Undine).

Dargomiszky's greatest work is the posthumous opera *The Marble Guest*. This is a setting of Pushkin's version of *Don Juan*. The libretto differs somewhat from that of Da Ponte, but offers the same opportunities for dramatic effects. The composer took full advantage of these, and created a work that placed him fully abreast of the modern school. His other productions include parts of the fairy opera *Rogdana*, three burlesque fantasias for orchestra, and the interesting *Tarantelle slave* for piano (*three* hands). His works, not well appreciated at first, seem influenced by the beauty of Schumann's style.

Alexander Nikolajevitch Seroff (1820–1871) disliked music extremely as a child, and took little interest in his enforced lessons until the age of fifteen. Mozart, Weber, and Meyerbeer were his early ideals. Seroff practiced the 'cello, but considered law his real profession, and at twenty became a government official in a small Crimean village. Here, for three years, he indulged in musical day-dreams while listening to cases of sheep stealing. After two more years at Archangel, he bade defiance to parental authority, and started on an artistic career.

At first he subsisted by criticisms and other writings. A violent opponent of Wagner in 1856, we find him writing, two years later, that "one must be a complete idiot in music not to feel the outflow of life, poetry, and beauty in the works of that master." Seroff's own works were chiefly in the domain of opera. *Judith*, the first, was based on an Italian drama. *Rogneda* was a dramatic subject treating the conversion of the early Russians to Christianity, and its success gained the composer a government pension. His last work, *The Demon's Power*, was completed by Solovieff. On Seroff's death Wagner gave him due return for his eulogy, and spoke of him as "one of the noblest great men that can be imagined."

The two great modern Russian composers who first became known to the world were Rubinstein and Tchaikovsky. Widely differing in style, they were both subjected to the same criticism of not being truly national. Yet this, after all, is hardly a reproach, for art is universal, and should not be limited to one clime or one school.

Anton Gregor Rubinstein (1829--1894), like his brother Nicholas, became famous as a pianist, and in that capacity made his numerous tours through the civilized world. He received his first instruction from his mother. He was of Jewish race, but the family entered the Christian faith. After his musical studies in Berlin, he would often allude to this with the remark, "The Russians call me a German, the Germans a Russian; the Christians call me a Jew, the Jews a Christian." His works are certainly open to the terrible charge of showing German influence, but his individuality is none the less definite and well marked. Though admiring Mendelssohn, and copying his fluency, Rubinstein never became a mere imitator, like Gade.

As a composer, Rubinstein has worked in many fields, though not with equal success. In the symphonic form, his greatest production is the well known *Ocean Symphony*, No. 2. Yet even here the composer's varying ability is in evidence, and the work

has undergone many sea-changes. Originally in four movements, of which the first was much the strongest, it has had three new ones added. A *Dramatic Symphony*, too, is sometimes heard. The musical portrait for orchestra entitled *Don Quixote* is of interest in comparison with the more radical work of Strauss on the same subject. Rubinstein's operas, though meeting with little stage success, abound in musical beauties. Rich, flowing melodies and luscious orchestral themes follow one another in constant succession. Such numbers as the ballet-music from *Feramors* and *Le Démon* have become too well-known to need description. But the composer was most at ease in writing for his own instrument, the piano. His *Melody in F, Op. 3*, is familiar to every music-student, and his *Valse-caprice* is another very popular selection. His piano concertos are great, but his sonatas are less important. His several violin sonatas deserve mention, also a notable work in this form for viola and piano. Of his many songs, the dramatic *Asra* is the best known; but a more gently flowing melody, not unmixed with a touch of fiery enthusiasm, is found in *The Dream*, while a flavor of Orientalism tinges the setting of the Persian poem, *Golden at My Feet.*

Between Rubinstein and Tchaikovsky a great contrast exists. It is easy to see how the excessive fluency of the former might find little appreciation in a land where strength of expression is so much esteemed. But Tchaikovsky, himself one of the musical Titans, ought to have satisfied the national taste, even though he did not deliberately limit his muse to the realm of Russian folk songs.

Peter Ilich Tchaikovsky (1840–1893) was one of the world's great masters of orchestral utterance. In support of this claim one need mention only such works as the wonderful *Pathétique* symphony, the dramatic *Manfred*, the masterful first concerto, or the grandly planned "1812" overture. His skill in handling the instruments, especially wood-wind and brass, was marked; but he was not, like certain composers in other nations, a mere

orchestral virtuoso. With him the orchestra is a means, not an end, — a means of expressing great thoughts, a method of blocking in the rich colors on his grandly planned musical canvases.

His life forms an interesting story. Pursuing the usual studies, and becoming a teacher at the Moscow conservatory, his career shows little of the unusual. But his letters reveal a most remarkable temperament, — at times animated by passionate exaltations, at times a prey to the deepest melancholy and depression; unsatisfied when idle, unable to give full expression to the fantastic gorgeousness of the ideas that animated him when at work. His strange friendship with Madame von Meck, as told in his brother's biography of him, is another interesting story, — a friendship between two kindred souls, in the course of which she gave him much needed financial aid, while he poured forth his soul to her in letters, without their ever meeting.

His earlier works were chiefly for piano. While some of these are conventional, many of them show the marked rhythm and subtle melodic changes that are evident in his greater works. His songs, too, though few in number, are of artistic value. It is in these that he shows much of the innate sadness of his nature, and such examples as *Warum?*, *Nur wer die Sehnsucht kennt*, and *Déception* form a study of melancholy in its varying phases.

The national Russian school of to-day is due to the efforts of five men who worked deliberately to found it. Of these five, Mili Balakireff, if not the greatest, may fairly be called the originator of the movement, while the other four were César Cui, Modest Mussorgsky, Alexander Borodin, and Nicolai Rimsky-Korsakoff. At their many social gatherings in St. Petersburg, they discussed and formulated the principles upon which they and their successors were to work. Russian folk music was to be made the foundation of the school. It was agreed that after Beethoven and Schumann the symphony could say nothing new, but reform was needed in opera. The old singing concerts, with their musical inanities, were to be discarded, and something akin to the music drama

put in their place. The music was to be of intrinsic value, the drama should be worthy in its material, and the music should illustrate the dramatic situation faithfully. Excellence in vocal execution, beauty of scenic effects, or the charm of the ballet were not to tempt the composer from the straight and narrow path of musical rectitude.

All this sounds much like the theories of a certain German composer named Wagner. Yet the Russians have in large measure proceeded along their own lines, and many of them disclaim Wagner's influence wholly. In fact, his dramas are spoken of by Cui as enormous mystifications. "It is probable," writes Cui in his history, "that he took his sounds, so void of ideas, for real music, his prolixity for divine melodic utterance, and that he believed each of his notes worth its weight in gold. I should like to preserve my compatriots from the dangerous contagion of Wagner's decadence; whoever loves his music ceases to appreciate real music. The desire to find something deep where nothing exists can have only dangerous consequences." After this broadside it is sad to record that Cui's own operas lack originality, and win no success, but such is the case.

Mili Balakireff (1837–) gained a broad musical education through friendship with the cultivated amateur Oulibicheff. At twenty he settled in the capital, and became a warm admirer of Glinka. Soon afterward he met Cui and began the work of nationalizing Russian music. His piano playing gained him much fame, and the concerts at the Free Music School, which he founded, were the means of making the five associates known to the world.

His own works are not numerous, but show rare beauty. They include a symphony, three overtures (Russian, Czech, and Spanish), the symphonic poem *Russia*, the *King Lear* entr'actes, and the symphonic poem *Tamara*. The last is a richly colored work, based on the Caucasian legend of the captivating but cruel princess who would entertain a cavalier each night, while in the morning the river bore away his corpse.

Balakireff's piano works include many characteristic pieces, — *Tyrolienne*, *Dumka*, *Humoreske*, *Scherzo*, three *Nocturnes*, *Revery* and so on. Most difficult is the Oriental fantasy *Islamey*. He has also written a score of songs, all showing marked beauty of style. According to Cui, they are "distinguished by broad and limpid melody, elegance of accompaniment, often also by passion and *abandon*."

César Cui (1835–) is the son of a French soldier who settled in Russia after Napoleon's defeat. Like many other Russian composers, his real vocation is outside of music. Graduating from the Engineers' School, he became professor of fortifications. He is none the less interested in the tonal art, and his works include many songs, piano pieces, choruses, orchestral scherzos, and symphonies. His operatic ventures are *The Prisoner of the Caucasus*, *William Ratcliff*, *Angelo*, *Le Flibustier*, and *The Saracen*. Of these, *Angelo*, based on Victor Hugo's drama, is his favorite, and in a recent note to the present writer he expressed the hope that this would be the work chosen to represent him in America. His *History of Russian Music*, despite his harsh judgment of Wagner, is an invaluable work for the student.

Modest P. Mussorgsky (1835–1881) was by all odds the strangest figure in the coterie of five. Like Cui, he received a military training and became an officer. But this post, and later government positions, proved too irksome for him, and his restiveness under discipline led him into a Bohemian career. He experienced frequent changes from comfort to abject misery, and his early death was undoubtedly caused by his privations and excesses.

Mussorgsky lacked musical training, and was ignorant of some of the simplest rules of composition, yet the weird and formless character of his music could not obscure the remarkably striking and original quality of his melodies. He has been described as a poet by nature, expressing his great thoughts in the form of an art that he had not mastered. The strong passions and deep misery of humanity find an echo in his wild utterances, and their

force carries conviction to his hearers. Many of his works have to be revised, but at times their vitality is refined away in the process. His songs, piano works, and choruses all show this strength, but his larger works have had to undergo revision. They include the operas *Boris Godunoff* and *Khavantschina*, an orchestral *Intermezzo*, and the symphonic *Nuit sur le Mont-chauve*. The *Tableaux d'une exposition* are among his best piano works, while his songs include settings of Goethe and Heine, as well as of Russian poets.

Alexander Borodin (1834–1887) could boast his descent from the princes of Imeretia, that Oriental kingdom whose sovereigns claimed King David as their ancestor. Medicine and surgery became his vocations, and he wrote authoritative works on chemistry. His spare moments were few, and for a time he composed only when unable to attend to his regular duties, so that his musical friends used to wish him sickness instead of health. He regarded music merely as an avocation, and often refrained from publishing his works.

He began to compose at an early age, almost by instinct. In 1867, after he had become one of the famous five, his first symphony was produced, with pronounced success. It was followed by a number of songs, such as *La Mer*, *La Princesse endormie*, and others. These are usually painted in sombre colors, and Borodin showed himself a master of dissonance, being at times almost too extreme in his effects. A second symphony was successful also, while a third, incomplete, was finished by Glazounoff. An orchestral scherzo and two delightful string quartets deserve mention, and he has written the usual number of smaller pieces. His *Steppenskizze*, with its suggestions of vast solitude and passing caravans, was the first of the new Russian works to become known in America. *Prince Igor*, an opera, has for its plot an old war epic treated by Pushkin, and meets with much success in its native country.

Rimsky-Korsakoff (1844–) is undoubtedly the greatest of the five nationalists, and has for many years been Russia's greatest

living composer. Like his compeers, he studied for a government post, graduating in the naval department and afterward attaining the rank of admiral. But he made music his life work, as the large number of his compositions will show.

His operatic activity began with *The Maid of Pskoff*, a work filled with interesting Russian folk themes. *May Night* was founded on a popular tale by Gogol, and won even more renown. *Snegurotschka* treated the fairy legend of the Snow Maiden with captivating music. Then came *Mlada*, on a native subject, *Christmas Night*, on a tale of Gogol, and *Sadko*, a Novgorod legend of a merchant-minstrel who marries the sea-king's daughter. *Vera Scheloga* was a prologue for the first opera, while *Mozart and Salieri* and *The Czar Sultan* are on texts by Pushkin. *Servilia* treats Christianity in old Rome, while *Katschschey* deals with another legendary subject. Best known, however, is *The Czar's Bride*, a tale of intrigue and tragedy in the days of Ivan the Terrible. Its clean cut, animated overture has become a favorite concert selection on two continents.

The composer's instrumental works are no less important. Of his three symphonies, *Antar*, the second, is a remarkable tone picture, in which that hero's three wishes, revenge, power, and love, form the subjects of the last three movements. *Scheherezade* is rich in Oriental coloring, while *Sadko* treats the operatic subject. The two great overtures on popular and sacred themes, are often given, while the *Serb Fantasy*, *Spanish Caprice*, *Fairy Legend*, and concerto for piano are other notable works.

The music of Rimsky-Korsakoff is always charming, his orchestral skill always notable. In the words of an eminent French critic, "His inspiration is exquisite, and the inexhaustible transformation of his themes is most interesting. Like other Russians, he sins through lack of cohesion and unity, and especially through a want of true polyphony . . . . But the dramatic intention is realized with unusual surety, and he shows a mastery and originality that are rarely found among Northern composers, and that no other of the great five ever possessed."

But a new star has arisen in recent years, and Rimsky-Korsakoff now finds a rival in one of his own pupils — **Alexander Glazounoff** (1865–). Son of a rich bookseller, he was able to devote himself wholly to music, and in his case luxury did not deaden the creative impulse of genius. At eighteen he composed a symphony that won the congratulations of Liszt. Six years later he conducted a second symphony at the Paris exposition, and produced his first symphonic poem, *Stenka Razine*, based on the legend of a Volga pirate who captured a Persian princess.

Glazounoff's early works show a tendency to imaginative subjects. The haunting beauty of the forest, the inspiring charm of spring, the compelling magic of the sea, the gorgeousness of the Orient, the majesty of the historic Kremlin, all find an echo in his great orchestral poems and rhapsodies. His later symphonies have amply justified Liszt's interest, for they are veritable marvels of satisfying melodic beauty. Their rich harmony and orchestration seem actually to *glow* upon the ear, with all the warmth that the colors of a Titian show to the eye.

Glazounoff has already over eighty opus numbers to his credit. There are overtures, ballads, marches, suites, rhapsodies, mazurkas, and other orchestral works, to say nothing of his *Triumphal March* for the Chicago exposition. There are ballets, or pantomimes, such as *Raymonda*, *Ruses d'amour*, and *The Seasons*. There are many delicious chamber works, and many piano pieces and songs. Glazounoff handles the full modern orchestra with ease and surety, and understands the best uses of modern tone-color. Endowed with remarkable imaginative power and real inspiration, he has already taken the foremost place, and still has a long career before him.

Anton Arensky (1861–1906) was another famous pupil of Rimsky-Korsakoff. A symphony and piano concerto made him known, and resulted in a call to Moscow. His chief fame has been won in opera, with *A Dream on the Volga*, the one-act *Raphael*, the ballet *A Night in Egypt*, and *Nal and Damajanti*, on an East

Indian subject. He has written orchestral and piano works, all marked by real feeling and showing the influence of Schumann and Tchaikovsky.

The development of the Russian school has brought to the front a host of men, of whom many would deserve full mention. Taneieff, famed for his classical trilogy *Oresteia,* held aloof from the nationalists. Wihtol won renown by the use of his native Lett themes. Liadoff has written brilliant piano works, as have also Scriabine and Pachulski among the younger men. Stcherbatcheff is another piano composer, a man of seductive charm and striking audacity in his music.

Rachmaninoff has won a high position in quick tempo by concertos, orchestral numbers, cantatas, piano pieces, and operas. Napravnik, Bohemian by birth, is another opera composer. Solovieff is less successful in this field, but Ippolitoff-Ivanoff and Michael Ivanoff have both won laurels in it. Sokoloff has tried orchestral works, while Alphéraky is better known by his songs. Kopyloff is another instrumental composer, while Antipoff devotes himself to the piano. Grodsky and the Blumenfeld brothers have also written well for that instrument. Gretschaninoff has some excellent chamber music to his credit, while Liapounoff and Rebikoff have won orchestral fame. A more recent celebrity is Paul Juon, a pupil of Taneieff and Arensky who studied also at Berlin. His second symphony was well received at Meiningen, and he has written some interesting chamber music, as well as many characteristic piano pieces. He treats slavonic material with almost teutonic reserve and discretion, obtaining excellent effects.

All these names show the widespread influence of the Russian movement. It may be that the day of great geniuses is passing, and that of lesser talents approaching; for with Glazounoff the music of Russia left the peculiarly national style, and became cosmopolitan again. Be that as it may, the actual achievements of the Russian school are of the highest value, and form the most interesting development in contemporary music.

Questions

1. Describe the Russian folk songs.
2. Who was called "The Russian Palestrina," and why?
3. What great foreign composers worked in Russia?
4. Who was the real founder of the Russian school, and what two operas did he compose?
5. Who were Russia's greatest poets?
6. What two composers represent the transition from Glinka to the modern school?
7. What is Dargomiszky's greatest work, and what other composer set the same subject?
8. What Russian composer was eulogized by Wagner?
9. What two great Russian composers were not considered truly national by their countrymen?
10. What are the qualities of Rubinstein's music?
11. Name three great orchestral works by Tchaikovsky.
12. What are the characteristics of the national Russian school of Balakireff?
13. Describe the qualities of Balakireff's music and name a work by him for orchestra, and one for piano.
14. Name Cui's greatest opera and most important book.
15. Describe the career and works of Mussorgsky.
16. What composer became renowned in surgery? Name his best opera and his most popular orchestral work.
17. Who is the greatest of the five associates, and why? Name his best opera and two of his symphonic poems.
18. Describe the qualities of Glazounoff's music, and name as many of his works as you can.
19. Name as many living Russian composers as you can.
20. What do you think of the Russian school, from what you have heard of it?

PROGRAMS

I. Easy

1.	*Piano.*	Melody in F	Rubinstein
2.	*Songs.*	(a) The Red Sarafan	Folk Song
		(b) Russian National Hymn	Lvoff
3.	*Violin.*	Song without words	Tchaikovsky
4.	*Songs.*	(a) Du bist wie eine Blume (Thou'rt Like a Flower)	Rubinstein
		(b) Der Traum (The Dream)	Rubinstein
5.	*Piano.*	Melody	Rachmaninoff
6.	*Songs.*	(a) The Sacrifice *	Folk Song
		(b) Volga Sailor's Song	Folk Song
7.	*Piano.*	Barcarolle	Rubinstein

* See *Folk Songs of Many Nations*, by Louis Elson; also *Folk Songs of all Nations*, edited by Granville Bantock.

II. Medium

1.	*Piano.*	Kammenoi-Ostrow	Rubinstein
2.	*Songs.*	(a) Cherubim Song	Bortniansky
		(b) Legend	Tchaikovsky
3.	*Violin.*	Meditation for Violin, Op. 32	Glazounoff
4.	*Songs.*	(a) Warum? (Why?)	Tchaikovsky
		(b) Hier ist es schön	Rachmaninoff
5.	*Piano.*	Etude (based on Chinese theme)	Arensky
6.	*Songs.*	(a) Der Asra (The Asra)	Rubinstein
		(b) Schwanenlied	Arensky
7.	*Violin.*	Selection, "Life for the Czar" (arranged)	Glinka

III. Difficult

1.	*Piano.*	Barcarolle and Novelette, Op. 22	Glazounoff
2.	*Songs.*	(a) Nur wer die Sehnsucht kennt (None but the Lonely Heart	Tchaikovsky
		(b) Gelb rollt mir zu Fussen (Golden at My Feet)	Rubinstein
3.	*Piano.*	Romance, Valse and Nocturne, Op. 18	Ilynsky
4.	*Songs.*	(a) Ein einzig Wörtchen	Tchaikovsky
		(b) Der Tag entweicht	Arensky
5.	*Violin.*	Suite for Violin and piano, Op. 25	Cui
6.	*Duets.*	(a) Stilles Glück	Arensky
		(b) Das Veilchen	Arensky
7.	*Piano.*	Oriental Fantasy, "Islamey"	Balakirew

ANTON RUBINSTEIN.

(1829–1894)

1. *Piano.* Etude, Op. 23, No. 2.
2. *Songs.* (a) Die Lerche (The Lark).
   (b) Der Asra (The Asra).
3. *Piano.* (a) Tarantelle.
   (b) Valse caprice.
4. *Songs.* (a) Es blinkt der Thau (The Dew it Shines).
   (b) Morgenlied (Morning Song).
5. *Violin.* Abendstimmung, Op. 11, No. 2.
6. *Songs.* (a) Räthsel.
   (b) Die blauen Frühlingsaugen.
7. *Piano.* Sonata in E major, Op. 12.

PETER ILICH TCHAIKOVSKY.

(1840–1893)

1. *Piano.* (a) Nocturne, Op. 10, No. 1.
   (b) Humoreske, Op. 10, No. 2.
2. *Songs.* (a) Nur wer die Sehnsucht kennt (None but the Lonely Heart).
   (b) Pimpinella.
3. *Piano.* (a) Chant d'automne, Op. 37a, No. 10.
   (b) Barcarolle, Op. 37a, No. 6.
4. *Songs.* (a) Nur ein Augenblick.
   (b) Es war zur ersten Frühlingszeit.
5. *Violin.* Song without Words, Op. 2, No. 3.
6. *Songs.* (a) Immitten des Balles.
   (b) Ständchen des Don Juan.
7. *Piano.* (a) Romance, Op. 5.
   (b) Danse russe, Op. 40, No. 10.

NATIONAL RUSSIA

1. *Piano.* (a) Capriccio. . . . . Balakireff
   (b) Humoreske. . . . . Balakireff
2. *Songs.* (a) Liebesglück . . . . . Glinka
   (b) Erinnerung . . . . . Glinka
3. *Piano.* (a) Meditation . . . . . Mussorgsky
   (b) La Couturière . . . . . Mussorgsky
4. *Songs.* (a) Zigeunerlied . . . . . Lvoff
   (b) The Sea. . . . . Borodin
5. *Violin.* Intermezzo . . . . . Borodin
6. *Songs.* (a) Dis-moi pourquoi . . . . . Mussorgsky
   (b) Chant juif . . . . . Mussorgsky
7. *Piano.* Concerto, Op. 30 (arranged) . . . . . Rimsky-Korsakoff

THE LATER RUSSIANS

1.	*Piano.*	(a) Mélodie, Op. 10.	Rachmaninoff
		(b) Moments musicals, Op. 16	Rachmaninoff
2.	*Songs.*	(a) O höre, Geliebte	Arensky
		(b) An der See	Arensky
3.	*Piano.*	(a) Berceuse et étude, Op. 18	Wihtol
		(b) Polonaise, Op. 21.	Scriabine
4.	*Songs.*	(a) Dämmerung	Rachmaninoff
		(b) Die Antwort	Rachmaninoff
5.	*Violin.*	(a) Miniature	Glazounoff
		(b) Far niente	Cui
6.	*Songs.*	(a) Wenn mir Liebe gefehlt	Goldweiser
		(b) Schau's Ihnen ab	Goldweiser
7	*Piano.*	(a) Nocturne, Op. 37	Glazounoff
		(b) Scherzo, Op. 18, No. 9	Juon

XII. AMERICA

Historically speaking, the beginning of American music dates back to the time of the Puritans; but their hymns and psalm tunes were few in number, and exerted no great influence upon future developments, save in the field of sacred tunes. In fact, the Puritans set their faces sternly against violin and organ music, though the 'cello was admitted to their services at an early date.

One of the earliest native composers was James Lyon (1735–1794), a native of Newark, "patriot, preacher, psalmodist," who published at Philadelphia, probably in 1762, the collection of hymns entitled *Urania*. The same city saw the birth of Francis Hopkinson (1737–1791), composer and harpsichord player, whose song-collection of 1759 and 1760 antedated the work of Lyon. More famous than either was William Billings (1746–1800), the tanner's apprentice who chalked music on the sides of leather while at work. His *New England Psalm Singer, or American Chorister* appeared in 1770, revised later as *The Singing Master's Assistant*. Its tunes became widely popular, especially *Chester*, which was often heard around Revolutionary camp-fires. Four later volumes followed, and many single works. Other early hymn composers were Oliver Holden (who wrote *Coronation*), Andrew Law (composer of *Archdale*), Jacob Kimball, Jr. (whose collection, *The Rural Harmony*, was quite successful), Samuel Holyoke (whose chief hymn was *Arnheim*), and Timothy Swan (*Ocean*, *Poland*, and other tunes).

One important service of Billings was the formation of a singing club, that afterwards grew into the renowned Stoughton Musical Society. A successful musical jubilee given in King's Chapel, Boston, Feb. 22, 1815, after the Treaty of Ghent had concluded the

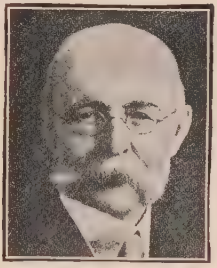
AMERICAN COMPOSERS

FOOTE

MRS. BEACH

PARKER

CHADWICK



PAINE

MacDOWELL

HADLEY

STILLMAN-KELLEY

E. NEVIN

VAN DER STUCKEN

LOEFFLER

War of 1812, led to the beginning of the Handel and Haydn Society (March 24, 1815). This society has ever since then served as a model for many similar organizations. It has brought to the front such well-known figures as Lowell Mason, Carl Zerrahn, and Benjamin J. Lang, and has done invaluable service to sacred music in America. Its recent reorganization, which brought in Emil Mollenhauer as leader, has placed it on a higher plane of efficiency than it ever before reached.

Lowell Mason (1792–1872) was at first a bank clerk in Savannah, but the success of an early compilation of sacred music (containing many of his own works) led him to adopt a musical career, and in 1827 he became president and conductor of the great Boston organization. As its leader, as composer of many sacred works, as teacher, and as organizer of teachers' conventions, he exercised an invaluable influence upon American music. Not gifted with the highest genius, his attainments were exactly those best suited to make him a leader in his time.

The first important impetus was given to orchestral music by Gottlieb Graupner, a German oboe player, whose efforts led to the Boston Philharmonic Society. In 1840 came the Boston Academy Orchestra, after which the Germania Orchestra entered the field, in the middle of the last century. After the war came the work of the Harvard Musical Association, and finally, in Boston, the present Symphony Orchestra, founded in 1881, and led by Henschel, Gericke, Nikisch, Paur, Gericke again, and after him Dr. Carl Muck.

The Musical Fund Society did yeoman service in Philadelphia, from 1820 to 1857, but was hampered by lack of funds. In 1842 came the New York Philharmonic Society, which is still flourishing. Among its leaders have been Uriah C. Hill, its founder, Theodore Eisfeld, Carl Bergmann, Theodore Thomas, Leopold Damrosch, Adolph Neuendorff, Anton Seidl, Walter Damrosch, and Emil Paur, while in recent years it has imported such men as Colonne, Weingartner, Strauss, Henry J. Wood, and Safonoff.

Theodore Thomas (1835–1905) did more than any other man to raise the standard of orchestral music in America. In chamber music, the Mason-Thomas concerts (with William Mason, the famous pianist and son of Lowell Mason) introduced the works of Brahms and Schumann. The Thomas orchestral concerts began in New York in 1864. As leader of many concert tours, as director of the Cincinnati College of Music, and conductor of the great Chicago orchestra, his breadth of taste and unswerving fidelity to the highest ideals of art won him universal homage.

Dramatic performances were given in New York as early as 1750, when the *Beggar's Opera* led the way for other English ballad-operas. New Orleans possessed a permanent French opera troupe in 1791, and for many years witnessed excellent performances. In 1793 Philadelphia entered the field. The title of "first American opera" is claimed for several works, among them *The Archers*, by Benjamin Carr, and *Edwin and Angelina*, by Pellisier. The first native opera composer of any worth was William H. Fry, whose Leonora was given in 1845.

The national music of America may be divided into two parts, — patriotic songs and plantation songs. The Indian melodies have as yet exerted no important influence on the art, and are valuable chiefly to ethnologists. The national songs are not of deep musical significance. *The Star Spangled Banner* and *America* are frankly borrowed from English sources, the real origin of *Yankee Doodle* is not yet settled, *Hail Columbia* is rather bombastic, while Keller's *American Hymn* and other modern efforts are not widely popular.

Among the Civil War songs, George F. Root's *Battle-cry of Freedom* and *Tramp, Tramp, Tramp* have become permanent. Henry Clay Work achieved even greater success with his *Marching through Georgia*; *Say, Darkies, hab You seen My Massa?* and others. *John Brown's Body*, adapted from an old camp-meeting tune, led to Julia Ward Howe's inspiring words. *Dixie* was a minstrel tune by Dan Emmett before it became the Southern war song.

The real plantation music often partakes of a weirdly impressive

minor character, but of this little has reached the public. The livelier rhythms and plaintive melodies, however, have the distinctive flavor that Dvořák infused into his great *New World* symphony, and that so many song composers have followed. Most famous among these composers is Stephen C. Foster (1826–1864), whose *Old Uncle Ned*, *My Old Kentucky Home*, and *The Old Folks at Home* are a few of many compositions dear to the popular heart.

For many years **John K. Paine** (1839–1906) has been considered the Nestor of American composers. He was the first to hold a chair of music in America; his work at Harvard began in 1862 and lasted until 1905, being carried on now by Walter Spalding and F. S. Converse. Professor Paine's compositions show a high order of dignity, a true sense of beauty, and the most solid musical learning. There is not much evidence of powerful dramatic expression in them, but they incline rather to a sound conservatism.

His Mass in D appeared at Berlin in 1867. Next came the oratorio, *St. Peter*. A first symphony in C minor was soon eclipsed by the second, or *Spring* symphony, the composer's favorite work. The *Tempest* fantasy was the first great American work to appear in the Boston Symphony concerts. Later came the music to *Œdipus Tyrannus*, remarkable for the loftiness of its inspiration. Subsequent compositions include *Phœbus*, *Arise*, Milton's *Nativity*, *The Song of Promise*, the *Columbus March and Hymn* (for the Chicago fair), many songs, organ pieces, and chamber works, and the opera *Azara*.

Three other men (Chadwick, Parker, and MacDowell) now share the foremost position. **George W. Chadwick** (1854–) has shown a mastery of form and an ability to blend classical dignity with modern passion. Though credited with three symphonies, he has attained the highest rank with his overtures, which are heard in concerts on both sides of the Atlantic. *Rip Van Winkle*, the first, attained a high level, but *Thalia* and *Melpomene* are even greater, giving the true spirit of comedy and tragedy without becoming too definitely program music.

Chadwick has shown a great versatility in his works. They vary from admirable string quartets to the successful popular opera, *Tabasco*, or from the most unassuming songs to the ambitious cantata *Phœnix Expirans*. His piano quintet and his sacred opera, *Judith*, are other notable works, the latter being full of the most graphic effects.

Horatio W. Parker (1863–) is another who holds an academic position, and under him the musical course at Yale has assumed a growing importance. He, too, has essayed many fields of composition, and succeeded in them all. His *Hora Novissima*, a cantata treating the old sacred poem of Bernard de Morlaix, is one of the most important works yet produced in America. The composer reverts to the impressive dignity of the contrapuntal style; but there is not the slightest trace of pedantry in it, and its masterly power of expression won it a memorable success in the Worcester (England) festival, as well as in the United States. So much was it admired that the composer received an order for a new work to be given at the Hereford festival, for which he wrote *A Wanderer's Psalm*. *The Legend of St. Christopher* is another remarkable work, in similar style. His compositions include a symphony, several overtures, a concerto and other works for organ, a string quartet and quintet, piano pieces, songs, and many choral works. But his great oratorio-cantatas alone suffice to win him enduring fame, and have not been equaled in America.

Edward A. MacDowell (1861–) numbered among his teachers such great names as Teresa Carreño and Joachim Raff, and won the favor and patronage of Liszt by his early piano suites. Since then nearly all of his large works have been heard in Europe. He, too, has been united with the musical movement in the universities, and for some time held the chair of music at Columbia, now occupied by Cornelius Rübner. As a composer, critics now place him foremost among all the Americans, and at one time a few enthusiasts rated him the greatest of living music writers.

Best among MacDowell's works is the *Indian Suite*. A notable

example of orchestral dignity, it would hardly be recognized or understood by the aborigines; but it certainly wins the admiration of more cultivated musicians. *Lancelot and Elaine*, *Hamlet*, and *Ophelia* are other orchestral works, while the two piano concertos grow on repeated hearing. MacDowell's piano compositions, especially his sonatas, deserve the highest praise, and his songs are no less worthy of admiration.

Arthur Foote (1853–) may take rank with the other foremost men, for the excellent discretion and finished skill of his orchestral work. His suite in D minor, clean cut, direct, and beautiful in both themes and development, will stand comparison with any work in this form. His D major suite for strings is a lesser work, while *The Wreck of the Hesperus* and other cantatas are learned rather than dramatic; but his string quartet and piano quintet are always successful, and his songs decidedly beautiful. Other large works by him are *Francesca da Rimini* and the overture *In the Mountains*.

Edgar Stillman-Kelley (1857–) is assuredly one of the most original of American composers. His delicacy of style possesses the utmost attraction, and his many playful compositions show inimitable grace. His *Gulliver Symphony*, his *Aladdin Suite*, and his Chinese song, *The Lady Picking Mulberries*, are entirely new in character. His more serious works are also musicianly, — the *Macbeth* music, for example, and the incidental music for *Ben Hur*. The light opera *Puritania* was another remarkable success, at least as far as the music was concerned, while a piano quintet, highly praised by Dvořák, is regarded by its composer as one of his best works.

Henry K. Hadley (1871–) is of a younger generation, but has already a number of orchestral works to his credit. His two symphonies, *Youth and Life* and *The Seasons* are clear, graceful, and altogether interesting. He has written also three Suites, a festival march, an Heroic overture, and other large compositions, all of them showing a refreshing freedom from morbid tendencies. His symphonic poem *Salome* is a more recent master work.

Frederick S. Converse (1871–) is another who seeks orchestral utterance in the larger forms. He is more in sympathy with the modern colorists, and such works as the *Festival of Pan* and *Endymion's Narrative* are spoken of by him as "Romances for orchestra." In these, as in the overture *Euphrosyne* and his later opera, *The Pipe of Desire*, he handles his instruments in masterly fashion. His chief defect is a lack of coherence, but in orchestral rhapsodies this is a fault that leans to virtue's side.

Howard Brockway (1870–) studied much with O. B. Boise, his father-in-law, and at twenty-four was well advanced on the symphonic path. His *Sylvan Suite* is a charming concert number full of delicate beauty. Other works by the same composer are a symphony, a symphonic ballad, a violin sonata, and a romance for violin and orchestra.

Of greater importance than either of these is **Frank van der Stucken** (1858–). His leadership of the Arion Club in New York, his conducting of symphony concerts there and in Cincinnati, and his activity as head of the Cincinnati College of Music have all been most efficient and valuable. As composer, he is one of the radicals, — one of the very few in America who can handle the full orchestra in the ultra-modern style. His *William Ratcliffe*, based on the grim tragedy by Heine, is almost as complex and highly colored as the great tone-pictures of Strauss. A later work, entitled *Pax Triumphans*, is in similar style, and the triumph of peace demands about as much noise as the most frenzied battle scene. The opera *Vlasda* is also an ambitious composition.

One of the earlier American composers was **Dudley Buck** (1839–), a pioneer in the field of cantata. His *Legend of Don Munio*, *Voyage of Columbus*, and *Light of Asia* are all effective through their melodious style. His long career as organist, in Brooklyn, is reflected in many works for his instrument, such as the triumphal march, two sonatas, and the excellent pedal studies. The religious side is prominent in his vocal works also, such as the cantatas *The Coming of the King*, *The Story of the Cross*, and

Christ the Victor, to say nothing of the *Forty-Sixth Psalm* and many sacred songs. He has won further renown by his music for men's voices, including quartets and choruses as well as songs and ballads. Many consider his works too suave and popular to rank high, but they have been of great importance in the development of American music.

An early composer who ranked as a classic in piano music was **Louis Moreau Gottschalk** (1829–1869). Educated abroad, and winning fame in many foreign countries, he was far less distinctively American than William Mason, and he seemed almost an exotic in this country. His works, too, reflect his French taste, language, and descent, and only the accident of birth, in New Orleans, made him American. But his compositions are those of a true piano-poet, full of fervor and passion and expressive beauty. His works include two operas that were never given, a couple of symphonies, some orchestral marches, and a few songs, but his fame rests wholly on his *salon* music for piano.

William W. Gilchrist (1846–) upholds the standard in Philadelphia. A devout formalist, he displays constant ease and skill in his works, even if he does not achieve anything of great power. He has won many prizes, and his works include many of the larger forms, — symphony, suite, cantata, and chamber works, besides songs of real feeling. Another melodious composer is J. C. D. Parker (1828–), best known by his oratorio, *The Life of Man*. Benjamin Cutter (1857–) entered the sacred field with an excellent Mass, and has written also the orchestral ballad *Sir Patrick Spens* and much chamber music.

William H. Sherwood (1854–) is better known as teacher and performer than as composer. Yet he studied abroad, under the most excellent masters (including Liszt), and has published a number of valuable piano works. Best among them is the *Suite* Op. 5, while the *Scherzo-Caprice*, Op. 9, is even more brilliant. There are also *Mazurkas*, a *Romanza appassionata*, a *Gipsy Dance*, an *Allegro patetico*, and several lesser pieces.

In Chicago Frederic Grant Gleason (1848–1903) held a position of prominence as teacher, critic, and composer. His works include two grand operas, *Otho Visconti* and *Montezuma*, and the symphonic poems *Edris* and *The Song of Life*, all decidedly modern in effect. Another Chicago composer is Henry Schoenefeld (1857–), whose clear and unaffected style is well adapted to the plantation flavor that he strives to introduce into his works. A Suite (Op. 15) and the *Sunny South* overture show this distinctly, while his *Rural Symphony* received the Dvořák prize, and a violin sonata won a later offering from Marteau.

Homer N. Bartlett (1845–) is another well known piano composer, whose opus numbers run to very high figures. While some of his early works are frankly popular, the later ones show real worth. The *Polonaise*, *Two Mazurkas*, *Gnomes' Dance*, *Aeolian Murmurings*, *Spanish Caprice*, and two ballads are among the best of these. His songs, too, both sacred and secular, attain a very high standard.

James H. Rogers (1857–) is another prominent song writer, whose lyrics show strength and dramatic power. He has composed a number of piano and violin pieces, which are even more valuable than his vocal works. Of interest are the compositions of Wilson G. Smith (1855–), a member of the Cleveland colony. His *Hommage à Edvard Grieg*, Op. 5, brought him warm commendation from the Norwegian master. He has paid homage also to Schumann, Chopin, and Schubert. *Echos of Ye Olden Time*, Op. 21, is another admirable set of characteristic pieces. The *Romantic Studies*, the *Tarantella*, the *Mazurka poétique*, and the *Papillon* are but a few of his many excellent works.

Adolph M. Foerster (1854–) is another sterling composer. His piano works include a *Valse brillante*, a *Sonnet*, two very original concert *études*, and twelve *Fantasy Pieces*. His songs show a thorough musicianship, as would be expected in a friend of Robert Franz. His larger works include *Thusnelda*, for orchestra, a piano quartet, a piano trio, a violin suite, and a dedication march.

More conventional in style is Reginald de Koven, whose *Robin Hood*, *Don Quixote*, and other operas have nevertheless been a delight to the public. Of his many songs, *O Promise Me* is said to have had a sale of a million copies. Far more musically gifted is Victor Herbert (1859–), who writes light operas by preference, but whose work in conducting shows him to be a gifted musician. Even in his light operas, such scenes as the *Angelus* from *The Serenade*, display a breadth of effect that mark him as above his school. Bruno Oscar Klein (1858–) has attempted a grand opera with his *Kenilworth*, but succeeds better in shorter compositions.

Silas G. Pratt (1846–) is a composer who has done much in the line of large patriotic compositions. His opera-cantata *Columbus*, his *Centennial Overture* and *Homage to Chicago* are examples of this tendency. He has produced many other large works; parts of his first symphony have been well received, and his romantic operas, *Zenobia* and *Lucille*, were given in Chicago.

A New York composer of renown is Henry Holden Huss (1862–), whose piano concerto, rhapsody for piano and orchestra, and romance for violin and orchestra show much ingenuity in figure treatment. Harry Rowe Shelley (1858–) is credited with two symphonies, the symphonic poem, *The Crusaders*, the overture *Francesca da Rimini*, a violin concerto, and an opera. Louis A. Coerne (1870–) is of a younger generation, yet has had time to produce works of real value. His grand opera, *Zenobia*, was recently given in Germany, while *A Woman of Marblehead*, treating the Floyd Ireson episode, and the orchestral picture *Hiawatha*, are worthy attempts to depict American subjects. Otis B. Boise has written symphonies, overtures, concertos, and other large compositions, and has done important educational work in Baltimore.

Arthur Bird (1856–), a pupil of Liszt, has produced a symphony, three suites, and many excellent piano works. Templeton

Strong (1855–) fills his orchestral works and cantatas with a delicate romantic grace that is altogether charming. His *Sintram* symphony was given by Seidl, while the symphonic poem *Undine* is another worthy work.

Harvey Worthington Loomis (1865–) won his spurs as a pupil of Dvořák. In addition to cantatas, burlesque operas, piano pieces, a violin sonata, and songs, he has done some remarkably interesting work in the field of melodrama and pantomime, in which the music illustrates a recited poem or a stage scene. Such works as *The Song of the Pear-Tree*, *The Coming of the Prince*, the *Watteau Pictures*, and *Sandalphon* are in an entirely distinctive school. Another New York composer is Carl V. Lachmund (1854–), whose *Japanese Overture* has won an artistic success. Ernest R. Kroeger (1862–), leader of the St. Louis colony, has composed a symphony, a suite, *Thanatopsis* and other overtures, a piano concerto, and much valuable chamber music, besides some excellent piano pieces and songs.

Arthur B. Whiting (1861–) is a composer whose work is always refined and polished. A piano *fantasia*, a concerto, and lesser instrumental works display some boldness of modulation, but he is at his best in the vocal field, where his settings of Herford's *Floriana* and Kipling's *Barrack-Room Ballads* show a mastery of opposite styles. Of those who have confined their efforts chiefly to the small forms, Ethelbert Nevin (1862–1901) is one of the best. His songs are delightful in their unforced sweetness, and his piano works, too, show much of the poetry of Schumann. Clayton Johns (1857–) is another composer whose songs bubble over with sympathetic expression, and his piano and violin works display the same warmth of feeling. Gerrit Smith (1859–) also finds delight in the exquisite detail needed for the smaller forms. He is known also by his organ works. Victor Harris (1869–), Nathaniel Irving Hyatt (1865–), and Charles Fonteyn Manney (1872–) are prominent among the younger men, while the piano works of John Orth belong to a

somewhat earlier epoch. Benjamin L. Whelpley (1864– has won recognition by his musicianly piano pieces, and has written some effective songs also.

Rubin Goldmark (1872–) is a nephew of the great composer of that name, and his piano trio caused Dvořák to say, "There are now two Goldmarks." Yet he is American, both by birth and education. His *Hiawatha* overture is well written and graceful if not remarkably great. Other works by him include a *Theme and Variations* for orchestra, a cantata, *The Pilgrimage to Kevlaar*, a violin sonata, and several songs and piano pieces.

Frederic Field Bullard (1864–1904) is best known to the public by his *Stein Song*, *Barney McGee*, and other solos and choruses of similar hearty virility. Yet he was not lacking in a more lyric and expressive style, as the *Beam from Yonder Star* and *My Wife* will amply prove. William Arms Fisher (1861–), another pupil of Dvořák, has little time to devote to composition, but has yet produced three score interesting lyrics, in varied styles, besides some violin music. Among the best songs are *Nur wer die Sehnsucht kennt*, *The World's Wanderer*, *Falstaff's Song*, *Under the Rose*, and *Sweet is Tipperary*. Another vocal composer whose works show a most intense beauty is H. Clough-Leighter (1874–) whose *Silver Rain*, *Desire*, *Morningtide*, *Allah Il Allah*, *Possession*, and *O Drink the Fragrance of the Rose* are but a few of many notable songs. His cantatas, of which *Christ Triumphant* is an excellent example, show the most admirable and thorough musicianship.

Arthur Farwell (1872–) was one of the first American composers to develop Indian themes on modern lines. N. Clifford Page (1866–) has used Japanese melodies successfully in incidental music for plays produced in New York and London.

Prominent among American organ composers is George E. Whiting (1842–), whose sonata and studies for that instrument are models of their kind. He has written, besides orchestral works, four great Masses, a *Te Deum*, and several worthy cantatas, including *The Tale of the Viking* and *The March of the Monks*

of Bangor. His music shows a gift for rich melody, united with unusual vigor in the more martial works. Another notable writer for organ is Samuel B. Whitney (1842–), whose Anglican services rank with the very best. Other organ composers worthy of mention are Samuel P. Warren. George W. Warren, H. J. Stewart, (English born) Henry M. Dunham, and Wallace Goodrich.

The women composers of America number at their head Mrs. H. H. A. Beach, whose E-flat Mass and Gaelic Symphony are ambitious works of the largest proportions, while numerous cantatas show a similar largeness of effect. She has written many piano works, but her songs win the most popularity for her. Margaret Ruthven Lang is another successful song writer, who has also attempted the larger forms. Edna Rosalind Park did the same, while Mrs. Clara Kathleen Rogers has written many effective songs. Helen Hood's piano trio and violin suites show her to be a really gifted composer. Julia Rivé-King has published some brilliant piano works, though better known as a peformer. Mrs. C. Merrick (Edgar Thorn) has published several attractive *morceaux* for piano. Mrs. L. E. Orth, and Mrs. Krogmann are widely known by their teaching pieces, the former having also three operas to her credit. In Chicago, Mrs. Jessie L. Gaynor has won an enviable reputation by her children's songs, while Mary Turner Salter and Mary Knight Wood are other excellent song writers, and Marie von Hammer has composed some excellent piano pieces.

Among foreigners in America, a composer who handles the largest orchestra with superb mastery of color is **Charles Martin Loeffler** (1861–), a native of Alsace. His songs, many of them beautiful, and his *Berceuse* for violin and piano, are overshadowed by his larger works. His symphonic poem, *The Death of Tintagiles*, is a masterpiece of rich coloring, while *The Morning Star*, based on one of Verlaine's most beautiful poems, is another example of vivid expression. *La Villanelle du diable* is a highly spiced picture of that satanic worthy prowling about in

search of trouble. The chief defect of Loeffler's work is the ceaseless striving after new harmonic effects, and a consequent lack of continuity; but this cannot obscure the real greatness of his orchestral music.

A foreigner who has gone even farther in search of novel harmonies is Gustav Strube, but the refreshing beauty of his violin concerto shows that he does not always wander far afield.

Carl Baermann, pupil of Franz Lachner, is familiar to all as a renowned pianist and excellent teacher; but he deserves increased recognition as a composer, too. His works are nearly all written for piano, and in addition to their technical excellence they are remarkably attractive in material. They are imbued with true musicianship throughout, and show a rare feeling for the highest musical beauty.

Another foreigner who has won laurels in America is Hugo Kaun (1863–), formerly of Milwaukee. Many of his works, such as the *Festival March*, the symphony, *An mein Vaterland*, and the symphonic poem *Vineta*, have been given by Thomas, while a later symphonic poem, *Minnehaha*, has been well received in all the large musical centres. Bruno Oscar Klein is responsible for the grand opera *Kenilworth*, but is better known by his shorter pieces. Emil Liebling, known as a writer in Chicago and New York, has published some excellent piano pieces and songs. Constantin von Sternberg is known by his chamber music as well as his successful teaching Rafael Joseffy, the well-known pianist, has composed several works for his instrument. Carl Busch has become known by his long choral works, *King Olaf* and *The League of the Alps*, and by various orchestral works, songs, and violin pieces. W. C. Seeboeck, Carl Preyer, and Louis Victor Saar have won renown by their piano works, while Felix Borowski is successful in a lighter vein, and Gaston Borch has composed some remarkably effective songs. Among the women from other countries, Mme. Helen Hopekirk stands foremost. A sterling musician in every sense, her artistic ability is made

evident by a piano concerto, as well as smaller piano works and songs.

With all these names, it must certainly seem that the American school is in a flourishing condition. It may be claimed that we have as yet produced no genius of the first rank, no musical Titan; but Titans are rare in the twentieth century, and few foreign countries can boast of any. Our musical appreciation is widespread, and constantly increasing; we have many gifted composers, working in various fields; and it may well be that the great American tone-master is now growing up among us. From these brief reviews, it will be noted that the end of the nineteenth century was marked by a widespread movement toward nationalism in music. Wherever the folk songs of a nation showed any real musical beauty, composers have arisen to fashion them into schools of well-marked character. Such has been the case in Norway, Sweden, Russia, Hungary, Bohemia, and to some extent Denmark. Those countries whose folk music showed little distinctive flavor, or belonged to the past rather than the present, have had to build anew, by encouraging broad musical education and imitating good models. Among these are Italy, France, England, the Netherlands, Switzerland, and our own heterogeneous America. Germany possesses many styles and models of her own, but there, too, we see a return to the simpler school in the fairy operas.

What will be the music of the future? It is hard to predict. The gorgeous harmonic crashes of Strauss will rule for a while. After them, what? Perhaps nothing new. Every art has its periods of growth and decline, of fruition and decay. The literature of imperial Rome languished after the Augustan period. Athens lost her lustre soon after the glorious age of Pericles. Germanic poetry has reached its climaxes at intervals of six centuries. It may well be that music, too, has attained its present limits; that we shall have in the immediate future many talents, but no great geniuses. When art becomes widely known, it grows commonplace, and there is no incentive for the creative impulse.

Yet there are still many beauties to be found. The modern painter does not throw aside his brush because Raphael and Rembrandt lived; and the modern composer need not despair of success if he translates emotion into tone faithfully, and according to the standards of our later day.

Questions.

1. Name as many composers of the Revolutionary period as you can.
2. Describe the work of Lowell Mason and the growth of the Handel and Haydn Society.
3. Describe the rise of orchestral music in the United States.
4. Prepare a brief sketch of Theodore Thomas.
5. Describe the beginnings of opera in this country, and name the first great American opera composer.
6. What can you say of our national music, and of the Civil War songs?
7. Describe the plantation music, name a great song writer who employed its effects, and give a list of the composers who have been influenced by it.
8. What are the chief works of John K. Paine?
9. Name and describe the compositions of George W. Chadwick.
10. What is the greatest work of Horatio Parker, and what others has he written?
11. How does MacDowell rank among American composers, and what are his best works?
12. Name as many American orchestral composers as you can.
13. In what field of music have the following men worked: Loeffler, Buck, G. E. Whiting, Gottschalk, Baermann?
14. Name five eminent American song writers.
15. What is your estimate of the American school?

PROGRAMS

I. Easy

1.	*Piano.*	Selection from "Children's Album" . .	Mrs. H. H. A. Beach
2.	*Songs.*	(a) My Old Kentucky Home	Stephen C. Foster
		(b) Auf Wiederseh'n, Op. 12, No. 2 . .	Rossetter G. Cole
3.	*Violin.*	Berceuse	Mrs. H. H. A. Beach
4.	*Songs.*	(a) A Farewell	John K. Paine
		(b) A Hunting Song	Harry Rowe Shelley
5.	*Piano.*	Amourette	Mrs. C. W. Krogmann
6.	*Songs.*	(a) Ashes of Roses	Mary Knight Wood
		(b) Japanese Lullaby	Reginald de Koven
7.	*Piano.*	Narcissus	Ethelbert Nevin

II. Medium

1.	*Piano.*	Suite, Op. 26	Howard Brockway
2.	*Songs.*	(a) Irish Folk Song	Arthur Foote
		(b) I Cannot Help Loving Thee	Clayton Johns
3.	*Violin.*	Elégie, Op. 10	William Arms Fisher
4.	*Songs.*	(a) Doris. A Pastoral	Ethelbert Nevin
		(b) The Sea	E. A. MacDowell
5.	*Piano.*	The Flower Seekers	Edgar Stillman-Kelley
6.	*Songs.*	(a) The Lady Picking Mulberries . . .	Edgar Stillman-Kelley
		(b) Fairy's Slumber Song	H. N. Bartlett
7.	*Piano.*	(a) The Dying Poet	L. M. Gottschalk
		(b) Banjo	L. M. Gottschalk

III. Difficult

1.	*Piano.*	Minuet and Gavotte, Op. 18	Henry Holden Huss
2.	*Songs.*	(a) The Passionate Shepherd to His Love	Rubin Goldmark
		(b) I Drink the Fragrance of the Rose . .	H. Clough-Leighter
3.	*Violin.*	Sonata, Op. 20	Arthur Foote
4.	*Songs.*	(a) In the Foggy Dew	Harvey Worthington Loomis
		(b) Possession	H. Clough–Leighter
5.	*Piano.*	Exultation. Op. 37	Ad. M. Foerster
6.	*Songs.*	(a) On an April Apple Bough	Margaret Ruthven Lang
		(b) Prospice	Sidney Homer
7.	*Piano.*	Sonata Tragica, Op. 45	E. A. MacDowell

JOHN KNOWLES PAINE

(1839–1906)

1. *Piano.* Romance, Op. 12.
2. *Songs.* (a) Beneath the Starry Arch.*
   (b) A Farewell.*
3. *Piano.* Nocturne, Op. 45.
4. *Songs.* (a) Early Springtime.
   (b) I Wore Your Roses Yesterday.
5. *Piano.* (a) Spring Idyl, Op. 41, No. 1.
   (b) Birthday Impromptu, Op. 41, No. 2.
6. *Songs.* (a) Matin Song.
   (b) Moonlight.
7. *Piano.* (a) Woodnotes, from "In the Country." Op. 26.
   (b) Village Dance, from "In the Country," Op. 26.

* See *Little Songs by Great Composers,* pub. by D. Lothrop & Co.

EDWARD ALEXANDER MACDOWELL

(1861–)

1. *Piano.* Selection from "New England Idyls," Op. 62.
2. *Songs.* (a) Deserted, Op. 9, No. 1.
   (b) Slumber Song, Op. 9, No. 2.
3. *Piano.* (a) Barcarolle, Op. 18, No. 1.
   (b) Humoreske, Op. 18, No. 2.
4. *Songs.* (a) Constancy, Op. 58, No. 1.
   (b) Sunrise, Op. 58, No. 2.
5. *Piano, 4 hands.* Lancelot and Elaine (arranged).
6. *Songs.* (a) Midsummer Lullaby, Op. 47, No. 2.
   (b) The Sea, Op. 47, No. 7.
7. *Piano.* Sonata Tragica, Op. 45.

HORATIO WILLIAM PARKER

(1863–)

1. *Piano.* (a) Rêverie, from "Six Lyrics."
   (b) Novelette.
2. *Songs.* (a) Love's Chase.
   (b) Night Piece to Julia.
3. *Piano.* (a) Romanza.
   (b) Scherzino, from "Op. 19."
4. *Songs.* (a) Oh, ask me not.
   (b) Egyptian Serenade.
5. *Piano.* (a) Caprice, from "5 Morceaux caractéristiques."
   (b) Scherzo.

6. *Songs.* (a) In the Orchard.
   (b) Three Tokens.
7. *Piano.* (a) Impromptu.
   (b) Elégie, from "5 Morceaux caractéristiques."

GEORGE WHITFIELD CHADWICK

(1854–)

1. *Piano.* (a) Congratulation, Op. 7, No. 1.
   (b) Scherzino, Op. 7, No. 3.
2. *Songs.* (a) Across the Hills.
   (b) A Ballad of Trees and the Master.
3. *Piano.* Drei Walzer.
4. *Songs.* (a) Good Night.
   (b) Columbine.
5. *Piano.* (a) Reminiscence, Op. 7, No. 4.
   (b) Irish Melody, Op. 7, No. 5.
6. *Songs.* (a) Waterlily.
   (b) Allah.
7. *Piano.* Caprice, Op. 1.

ARTHUR WILLIAM FOOTE*

(1853–)

1. *Piano.* Suite in D minor, Op. 15.
2. *Songs.* (a) On the Way to Kew.
   (b) O Swallow, Swallow, Flying South.
3. *Piano.* Five Poems for Piano, after Omar Khayyam.
4. *Duets.* (a) Love Has Turned His Face Away.
   (b) The Voice of Spring.
5. *Violin.* Melody for Violin and Piano, Op. 44.
6. *Piano.* (a) Meditation, Op. 60.
   (b) Etude mélodique, Op. 60.
7. *Songs* (With violin obbligato). (a) The Sun is Low.
   (b) Irish Folk Song.

* Program suggested by the composer.

ELDER COMPOSERS. (Born before 1860.) **I.**

1. *Piano.* Winter Pictures . . . . . Dudley Buck
2. *Songs.* (a) Why Love is King . . . . . Dudley Buck
   (b) The Merry Brown Thrush . . . . . Dudley Buck
3. *Piano, 4 hands.* (a) Mélodie . . . . . W. W. Gilchrist
   (b) Styrienne . . . . . W. W. Gilchrist
4. *Sacred Songs.* (a) Until God's Day . . . . . Dudley Buck
   (b) Refuge of My Soul . . . . . Homer N. Bartlett

5.	*Piano.*	(a) Berceuse	L. M. Gottschalk
		(b) Pasquinade	L. M. Gottschalk
6.	*Songs.*	(a) O Loving Heart, Trust on	L. M. Gottschalk
		(b) Crossing the Bar	Homer N. Bartlett
7.	*Piano.*	(a) Rêverie poétique	William Mason
		(b) Danse rustique	William Mason
8.	*Songs.*	(a) Autumn	W. W. Gilchrist
		(b) Lullaby	W. W. Gilchrist
9.	*Piano.*	Polonaise, Op. 38	Homer N. Bartlett

ELDER COMPOSERS. II.

1.	*Piano.*	(a) Caprice norvégienne, Op. 40	Wilson G. Smith
		(b) Arabesque, Op. 39	Wilson G. Smith
2.	*Songs.*	(a) Julia's Garden	James H. Rogers
		(b) A Song of Changing Love	James H. Rogers
3.	*Piano.*	Valse brillante, Op. 11	Ad. M. Foerster
4.	*Songs.*	(a) My Silent Song	Edgar Stillman-Kelley
		(b) The Lady Picking Mulberries	Edgar Stillman-Kelley
5.	*Piano.*	(a) Impromptu	Henry Schoenefeld
		(b) Prelude	Henry Schoenefeld
6.	*Violin.*	Barcarolle and Tarantelle, Op. 7, No 2	James H. Rogers
7.	*Piano.*	Suite, Op. 5	Wm. H. Sherwood
8.	*Songs.*	(a) Eldorado	Edgar Stillman-Kelley
		(b) Israfel	Edgar Stillman-Kelley
9.	*Piano.*	(a) The Flower Seekers, Op. 2, No. 1	Edgar Stillman-Kelley
		(b) The Headless Horseman, Op. 2, No. 3	Edgar Stillman-Kelley

ELDER COMPOSERS. III.

1	*Piano.*	(a) Romanza appassionata, Op. 7, No. 1	John Orth
		(b) Valse gracieuse, Op. 7, No. 3	John Orth
2.	*Songs.*	(a) Autumn Song	Clayton Johns
		(b) Cradle Song	Reginald de Koven
3.	*Piano.*	Four Poems, Op. 36	Templeton Strong
4.	*Songs.*	(a) Put by the Lute	Gerrit Smith
		(b) The Minstrel Boy	Harry Rowe Shelley
5.	*Piano.*	(a) Canzone	Clayton Johns
		(b) Promenade	Clayton Johns
6.	*Violin.*	Elegie	Clayton Johns
7.	*Piano.*	(a) Cradle Song, from "Aquarelles"	Gerrit Smith
		(b) Impromptu, from "Aquarelles"	Gerrit Smith
8.	*Songs.*	(a) Einsame Thräne	Frank van der Stucken
		(b) O Jugendlust	Frank van der Stucken
9.	*Piano.*	Trois morceaux, Op. 31	Arthur Bird

YOUNGER COMPOSERS. I.

1.	*Piano.*	Prélude Apassionata	Henry Holden Huss
2.	*Songs.*	(a) Beam from Yonder Star	Frederic Field Bullard
		(b) The Sword of Ferrara	Frederic Field Bullard
3.	*Piano.*	(a) Barcarolle, from "Water Scenes," Op. 13	Ethelbert Nevin
		(b) Dragon-Fly, from "Water Scenes," Op. 13	Ethelbert Nevin
4.	*Songs.*	(a) Under the Rose	William Arms Fisher
		(b) Sweet is Tipperary	William Arms Fisher
5.	*Piano.*	(a) Serenade, Op. 5, No. 3	N. Irving Hyatt
		(b) Gavotte, Op. 5, No. 2	N. Irving Hyatt
6.	*Violin.*	Sonata	Ernest R. Kroeger
7.	*Piano, 4 hands.*	Suite, in Summer Fields	Harvey Worthington Loomis
8.	*Songs.*	(a) A Love Song	Ethelbert Nevin
		(b) Two Epitaphs	Harvey Worthington Loomis
9.	*Piano.*	(a) Idylle, from "Six Bagatelles"	Arthur Whiting
		(b) Caprice, from "Six Bagatelles"	Arthur Whiting

YOUNGER COMPOSERS. II.

1.	*Piano.*	(a) Ballade	Howard Brockway
		(b) Nocturne	Howard Brockway
2.	*Songs.*	(a) Wenn ich in deine Augen seh	Henry K. Hadley
		(b) I plucked a Quill from Cupid's wing	Henry K. Hadley
3.	*Piano.*	Scherzando and Quasi-fantasia, from Suite, Op. 2	Frederick S. Converse
4.	*Songs.*	(a) Silver Rain	H. Clough-Leighter
		(b) I Drink the Fragrance of the Rose	H. Clough-Leighter
5.	*Piano.*	Selection from "Twilight Fancies," Op. 7	Rubin Goldmark
6.	*Violin.*	Sonata, Op. 9	Howard Brockway
7.	*Piano.*	Six tone Pictures Op. 14	Henry K. Hadley
8.	*Songs.*	(a) Ask me no more	Frederick S. Converse
		(b) Indian Serenade	Frederick S. Converse
9.	*Piano.*	Character Pieces, from "Evadne"	Louis A. Coerne

WOMEN COMPOSERS

1.	*Piano.*	(a) Menuet italien, Op. 28, No. 2	Mrs. H. H. A. Beach
		(b) Danse des fleurs, Op. 28, No. 3	Mrs. H. H. A. Beach
2.	*Songs.*	(a) Eros	Margaret Ruthven Lang
		(b) My Lady Jacqueminot	Margaret Ruthven Lang
3.	*Piano.*	(a) Poème d'amour	Marie von Hammer
		(b) Menuet	Marie von Hammer

4.	*Songs.*	(a) Serenity	Mary Turner Salter
		(b) Hymn of Trust	Mrs. H. H. A. Beach
5.	*Piano.*	(a) Festival Minuet, Op. 17, No. 1	Mrs. L. E. Orth
		(b) An Oriental Scene, Op. 17, No. 3	Mrs. L. E. Orth
6.	*Violin.*	Romance, Op. 23	Mrs. H. H. A. Beach
7.	*Piano.*	(a) Amourette	Mrs. C. Merrick (Edgar Thorn)
		(b) Spring Idyl	Margaret Ruthven Lang
8.	*Songs.*	(a) Clover Blossoms	Clara Kathleen Rogers
		(b) The Convert	Helen Hood
9.	*Piano.*	Polonaise héroïque	Julia Rivé-King

FOREIGNERS IN AMERICA

1.	*Piano.*	(a) Serenade, Op. 34, No. 1	Emil Liebling
		(b) Elfin Dance, Op. 34, No. 2	Emil Liebling
2.	*Songs.*	(a) Bonnie Wee Thing, Cannie Wee Thing	Helen Hopekirk
		(b) A Lament	Helen Hopekirk
		(c) O Can Ye Sew Cushions?	Helen Hopekirk
3.	*Piano.*	(a) Les Créoles, Op. 68, No. 2	Bruno Oscar Klein
		(b) At the Window, Op. 68, No. 4	Bruno Oscar Klein
4.	*Songs.*	(a) Thou Gavest Me a Rose, Op. 80, No. 1	Gaston Borch
		(b) Lullaby, Op. 90, No. 2	Gaston Borch
		(c) If We Must Part, Op. 74, No. 2	Gaston Borch
5.	*Piano.*	Serenade in F sharp	Helen Hopekirk
6.	*Violin.*	Berceuse	Charles Martin Loeffler
7.	*Piano.*	Variations and Fugue, in G, Op. 29	Louis Victor Saar
8.	*Songs.*	(a) Nae Shoon to Hide Her Tiny Taes	Bruno Oscar Klein
		(b) To the Wood-Lark	Bruno Oscar Klein
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